The Original Restoration Magazine

Old·House JOURNAL

Floors & More

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Exploring Arts & Crafts Tiles

How to Deal with

LEAD PAINT

Plus

Romanesque Revival Style

Caring for Pocket Doors

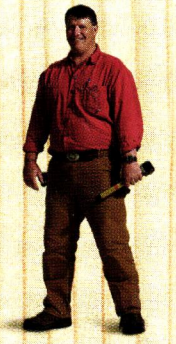
What's a Maintenance Plan?

December 2002
A Restore Media Publication
www.oldhousejournal.com

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Old·House JOURNAL®

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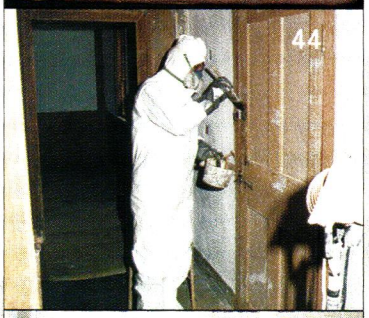
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November / December 2002
Volume 30 / Number 6
Established 1973

On the cover:
For its 1950s House exhibit, extended through 2005, Shelburne Museum in Shelburne, Vermont, re-created a period kitchen. The cabinets were built in the '50s by the original owners and the stainless-steel counter rims are original. The flooring and countertops are both Marmorette linoleum from Armstrong.
Photo by Carolyn Bates

Old·House JOURNAL®

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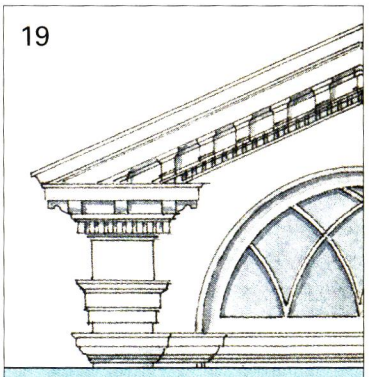
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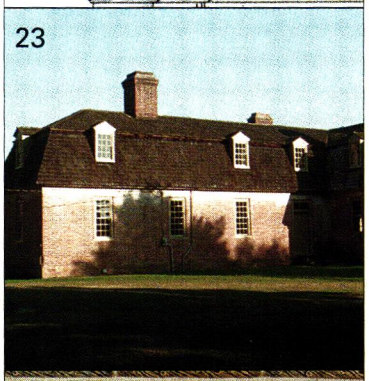
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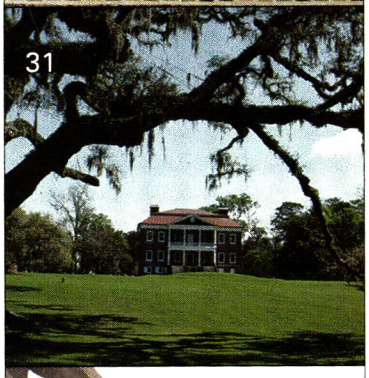
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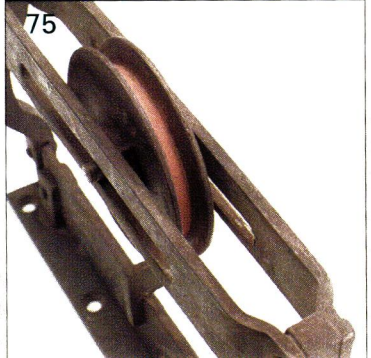
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Old and Improved

In addition to OHJ Online's reinvigorated chat boards (click on "Talk" to check them out), its "Swaps & Sales" section is now a more fruitful place to advertise old-house products and services, as well as read about what other people are marketing, including scores of old houses for sale. What's more, the free listings typically go live on the OHJ site within 24 hours of posting, so your message will quickly reach the hundreds of people who visit S&S each week. Try it the next time you're a buyer or a seller; we think you'll like what you see.

Go to:
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"There's a beautiful home far over the sea. There are mansions of bliss for you and for me." – "A Beautiful Home"



HIS MUSIC IS ETERNAL. HIS PORCH IS DERN NEAR IT.



{Hank Williams' boyhood home ~ Georgiana, Alabama}

Hank Williams discovered love, heartache, and the simple, healing beauty of music on the porch of this modest house in Georgiana, Alabama. His music will endure in our hearts forever. But, until recently, it looked like his porch was going to pass on. So, when the restorers of Hank's house decided to rebuild his front porch, they chose a material that would last as long as his music. They turned to Tendura®.



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Editor's Page

The Big Three-O

As I recall, the TV host David Letterman once noted that, "After a point, the thing about a birthday is not the number, but the fact that it's a continuing trend." When it comes to magazines, these words ring even truer.

By next September, OLD-HOUSE JOURNAL will be a ripe 30 years old and celebrating the anniversary in a special issue. As birthdays go, this one is indeed something to celebrate. Thirty years of continuous publication is a significant run for any magazine (especially since the bulk of new magazines are history before the age of five), and in the case of OHJ, it represents a remarkable three decades of growth and change. Starting as a humble, unique newsletter in 1973, OHJ has chronicled through its pages our expanding awareness of the value of historic architecture and our maturing knowledge of its construction and care. From the salad days of the early 1970s, when preservation was largely about saving late Victorian houses, to shining new light on early 20th-century and early 19th-century houses in the 1980s, to recognition of "architecture of the recent past" that is the exciting vanguard today, OHJ has been there.

In that special issue we'll look back at how far we've all come through a brief walk down memory lane, but we'll also take on some favorite subjects of the here and now. I won't pull the wrappers off any surprises at this time, but I will tell you that we're planning major articles on often-asked-for aspects of interiors (Hint: "What shall we do with our walls?") and classic how-to techniques from woodworking to plaster and paint. In a special section, we'll take an in-depth look at one of the seminal house styles of a century ago whose innovations in massing and interior space pointed the way to today's lifestyles generations before the "great room" ever became popular. On top of this we'll share our birthday in a small way with another venerable preservation organization that turns a significant 70 about the same time.

Speaking of continuing trends, we won't limit the celebration to a single issue either. Starting with January/February 2003, look for a special installment—OHJ's 30th Anniversary Countdown—in every issue leading up to the big event. Ideas in the works for this party favor are everything from behind-the-scenes stories to visits with people whose lives were changed by OHJ. Here's hoping you find much to use and enjoy in the pages to come.

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The Original Restoration Magazine

EDITOR-IN-CHIEF Gordon H. Bock
ART DIRECTOR Karen Pollard
SENIOR EDITOR Kathleen Fisher
MANAGING EDITOR Nancy E. Berry
CONTRIBUTING EDITORS James C. Massey, Shirley Maxwell, Marylee MacDonald, Steve Jordan

EDITORIAL OFFICES 1000 Potomac St., NW, Suite 102, Washington, DC 20007
TEL (202)339-0744
FAX (202)339-0749
SUBSCRIPTION INQUIRIES (800)234-3797

PUBLISHER John A. Pagliaro
CIRCULATION DIRECTOR Venus Bazan Barratt
RETAIL SALES DIRECTOR Mark Harris, National Publisher Services
PRODUCTION MANAGER Katie Peyton Mason
DIGITAL IMAGING CONSULTANT George Brown

BUSINESS OFFICES Restore Media, LLC, 1000 Potomac St., NW, Suite 102, Washington, DC 20007
TEL (202)339-0744

RESTORE MEDIA, LLC

CHAIRMAN, CEO Michael J. Tucker
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ACCOUNTING ASSISTANT Addie Ravnell
SALES/MARKETING ASSISTANT Ann Margaret Dodd

FOR MORE INFORMATION:
Subscription Sales & Service: (800) 234-3797
Back Copy Sales & Service: (202) 339-0744
The Restoration Directory: (202) 339-0744
Reprint Sales (877) 734-6650

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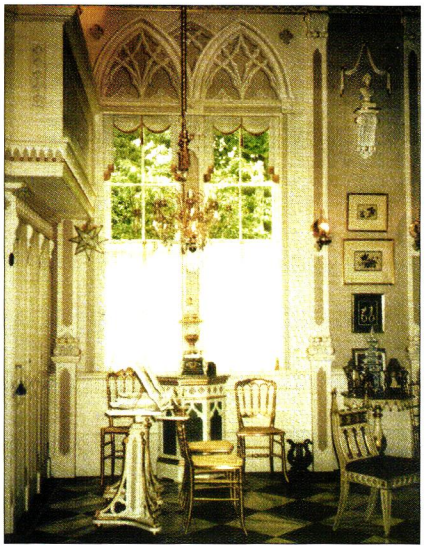
Founded by Clem Labine, 1973

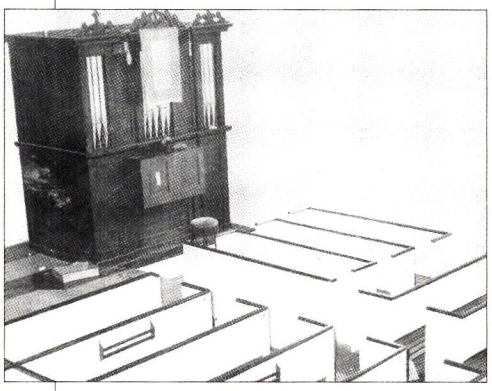

Carpet featured: Swing on a Star, Cotton Tuft
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Letters

Altared States

As subscribers to OLD-HOUSE JOURNAL from when it was a black-and-white newsletter, we were thrilled and surprised to see a picture of our music room in "The View on Reuse" (Preservation Perspectives, September/October). Below is a newer photo. This has been a 20-year project on which we have done all the illusionist painting and





decorative woodwork ourselves. The checkerboard floor is of course painted, and we have since added a great deal of ornament around the windows, painting fretwork on the cornice and acanthus leaves on the consoles and bracket. We used carved pine to create window pelmets and a swag on the wall to the right of the window, over a bust of Mozart. We've included a photo of the same corner as we found it in 1973. The image of the window where we have done the work has faded from the upper right.

Herbert Senn and Helen Pond
Dennis, Massachusetts

Friendly Ghosts

We just got the latest issue of OHJ and both loved the article on old-house hauntings (September/October). We live in a 1934 Sears house that Lori's family bought in 1957 and that we bought after her dad died in 1996. Lori and her brothers and her family pets always felt unseen presences in the house, and we have had some experiences also, so it's interesting to read other people's thoughts on this subject. We would love it if it became a regular feature. Every old house should come with a (benevolent) spirit!

Love the magazine!

John and Lori Billings
Gary, Indiana

Recycling Cedar Shakes

We believe our current project makes a nice complement to your "Stain Decision" (July/August). We are restoring the original cedar siding on our 1929 center-hall Colonial. These cedar shakes had been given numerous coats of paint and then covered with vinyl siding, but were otherwise in excellent condition. We are removing the siding, recutting the edges, and reinstalling the shingles with the unpainted surface exposed. This environmentally friendly idea is not as time consuming as you might think, and we believe we can get another 70 years or more out of the siding. We also intend to blow in insulation while we have the siding removed.

The area in which we live has many homes that could benefit from this approach. It's a shame to see good siding sent to landfills or covered with vinyl.

Nathan Yates
Piscataway, New Jersey

Old·House JOURNAL
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ADVERTISING SALES OFFICES

HEADQUARTERS
PUBLISHER John A. Pagliaro
1000 Potomac St., NW
Suite 102
Washington, DC 20007
TEL (202) 339-0744, ext.102 FAX (202) 339-0749
jpagliaro@restoremedia.com

EAST COAST
Robert P. Fox
27 York Ave.
Rye, NY 10580
TEL (914) 777-1898 FAX (914) 777-0099
bfox@restoremedia.com

CANADA
John Magner/Colleen T. Curran
2846 Barlow Crescent
Dunrobin, ON K0A 1T0
TEL (613) 832-0576 FAX (613) 832-0568
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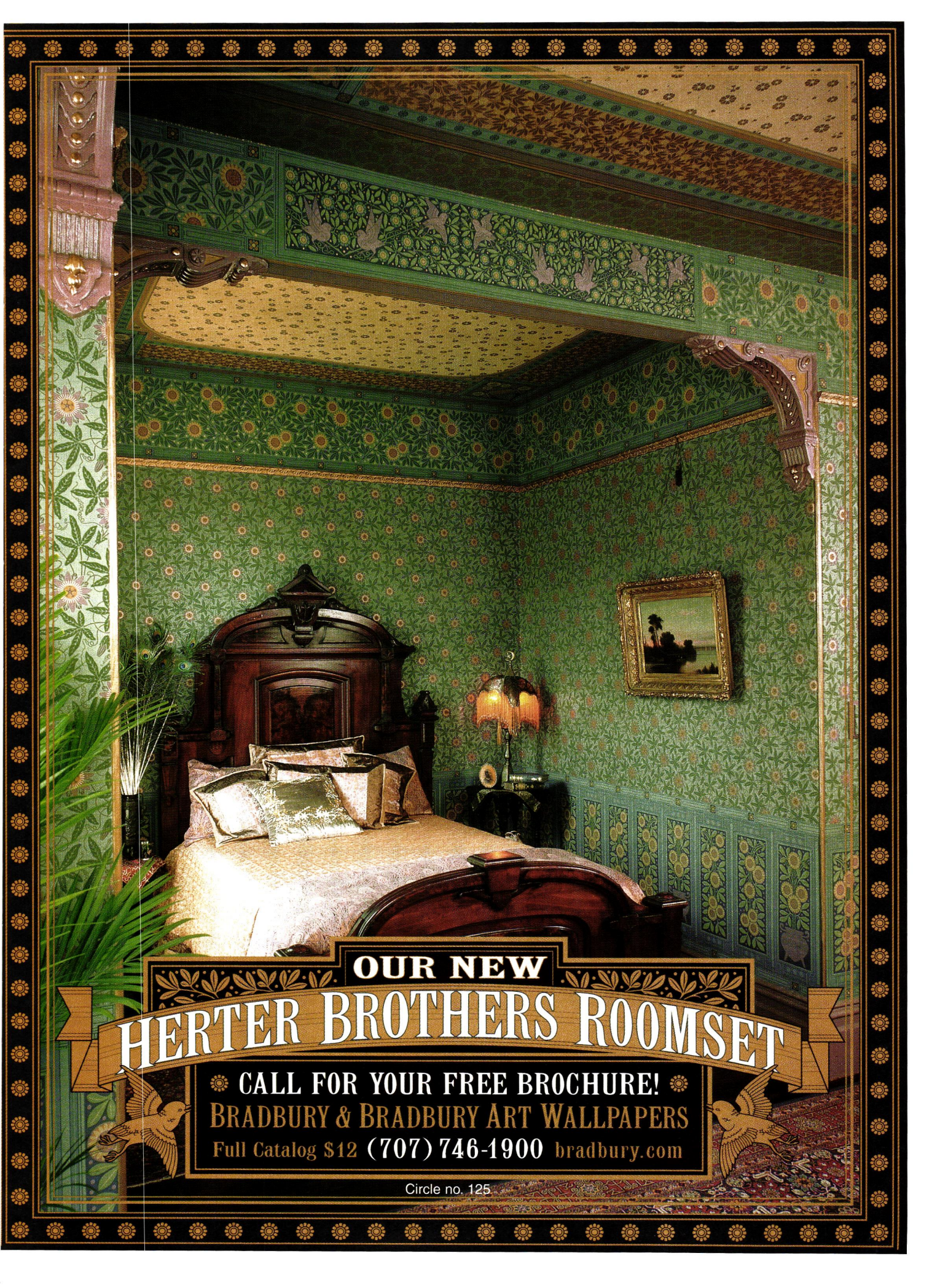
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East Coast Mail Order Sales Manager
688 Powder Horn Row
Lakeland, FL 33809
TEL (863) 816-2505 FAX (863) 816-1880
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64-21 65th Lane
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TEL (718) 821-6156 FAX (718) 821-3685
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Letters

The "New" Shape of Shutters

Paul Kelsey Williams' "Shutter Do's and Don'ts" (July/August) made valid points. Removing shutters where they were, or adding shutters where they were not, rarely enhances a house's appearance. He is right on the mark regarding shutter height, shape, and fastening location, but disregards a rather early and significant break with authenticity in the history of domestic architecture—houses from at least the early 'teens with shutters clearly decorative. Too-narrow shutters were not installed on single windows but were routine for sets of two, three, or even four windows. By 1912 country house magazines were already showing costly new houses with narrow shutters, and by the '20s the practice was standard. Therefore too-narrow shutters with multiple windows do not look out of place to most of us.

Of course many houses of the early 1900s had no shutters at all, and there were always those with shutters that would cover their respective windows properly. But the article's emphasis on the correct is not correct for many of homes of the past century.

Ken Goldberg
Cleveland, Ohio

Send comments to OHJ Letters, 1000 Potomac Street, NW, Suite 102, Washington, DC 20007. Please include your name and city.

Statement of Ownership

Old-House Journal: ISSN 0094-0178. October 1, 2002. Published bi-monthly, 6 issues per year. Annual subscription price: $27. Restore Media, LLC, 1000 Potomac Street, NW, Suite 102, Washington, DC 20007. Venus Barratt, (540) 788-1846; John Pagliaro, Publisher; Gordon Bock, Editor-in-Chief; Nancy Berry, Managing Editor. Mailing address: 1000 Potomac Street, NW, Suite 102, Washington, DC 20007. Equity owners of Restore Media, LLC, holding 1% or more of the total equity in the company are: Michael J. Tucker, Peter H. Miller, Paul Kitzke, Robert P. Fox, and Cynthia Gordon-Nicks.

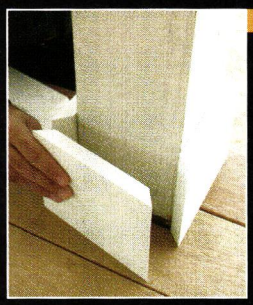
	Avg. number copies during preceding 12 months	Actual number of copies published nearest filing date
Old-House Journal:		
(a) Total number of copies:	175,154	175,963
(b1) Paid and/or requested subscriptions:	107,638	109,234
(b3) Sales thru dealers,counter sales, non-USPS paid distribution:	16,057	14,390
(c) Total paid and/or requested circulation:	123,696	123,624
(d1) Free distribution by mail:	1,268	1,180
(e) Free distribution outside the mail:	942	1,250
(f) Total free distribution:	2,209	2,430
(g) Total distribution:	125,905	126,054
(h) Copies not distributed:	49,249	49,909
(I) Total:	175,154	175,963
(j) Percent paid and/or requested circulation:	71%	70%


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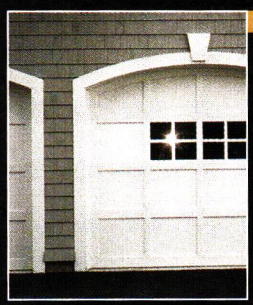
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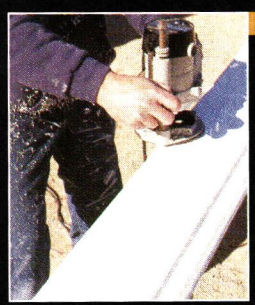
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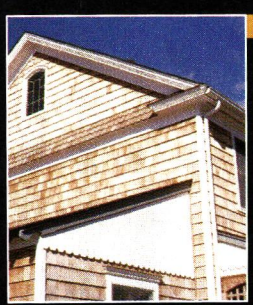
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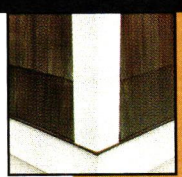


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Calendar

Omaha, Neb.
through November 17
Feast Your Eyes: The Unexpected Beauty of Vegetable Gardens
This Smithsonian traveling exhibition traces the visual appeal of vegetable gardens across centuries, continents, and cultures, from the floating gardens of the Aztecs and highly manicured potager of Louis XIV's Versailles to the World War II victory gardens in America. The exhibition will premiere at the Lauritzen Gardens in Omaha. For more information call (202) 357-3168 or visit www.si.edu/sites.

Boston
November 5
Craft in Context
The North Bennet Street School (NBSS) and the Society for the Preservation of New England Antiquities (SPNEA) will hold a dialogue series between artisans and historians on arts and architecture of the Federal period. The first presentations, on architecture, will be given by Robert Adam, department chair of preservation carpentry at NBSS, and Michael Lynch, vice president of properties and preservation at SPNEA. For more information about the program contact Andy Levinsky at (617) 227-0155 ext. 117 or visit www.nbss.org.

Shingles Club

Jim McNeil was contemplating shingles while still in his teens, helping his father with his roofing company in Calgary, Alberta, Canada, in the 1960s. Along the line he began to notice the artistic use of shingles on exterior walls. The houses weren't always in the best of condition, but myriad shapes and colors of shingles and the patterns of their installations—an effect called imbrication—convinced him that this was a dying art form that should be recorded.

In 1986 he married technology to 11 years of photographs of shingled buildings both beautiful and decrepit, using a computer to draw repeating patterns of the 10 or so basic shingle shapes in varied combinations. Over the next two decades he found other artisans who employ shingles in the gables, mansard walls, and dormers of houses or as purely decorative interior designs. (They were especially popular in the churches of Canada's maritime provinces.)



This tower sports rare acorn shingles with small spacers.

FROM "BEFORE THE TINMAN," COURTESY OF JIM MCNEIL

To preserve this art and encourage architects, builders, and homeowners to consider it, he developed a CD, "Before the Tin Man" (a not-so-veiled reference to aluminum siding) that includes more than 800 photographs of decorative shingling, as well as hundreds of line drawings suggesting different ways to install these shingles.

The U.S. price (Jim is based in Toronto) is $40 plus $5 shipping. To learn more, visit www.decorativeshingles.com.

Spring by the Bay

Set your sights on Baltimore, Maryland, for the (almost) spring Restoration & Renovation Exhibition and Conference, March 19 to 22, at the city's convention center.

"Bal-mer," as the locals call this Chesapeake Bay-side metropolis, is famous for blocks and blocks of row houses and ethnic neighborhoods such as Little Italy and Fells Point, where cobblestone streets conjure visions of English villages. Only an hour away is Washington, D.C., with its monuments and numerous house museums.

Conference highlights this spring will include topics relating to "building green." Speakers will address preserving resources through the use of salvaged and substitute materials, building methods that improve indoor air quality, and the economic impact of these decisions. As always there will be sessions on historic styles—both indoors and out.

Ellen Glew, show founder, says that she expects the attendance to be a record breaker, since when the event was last held in Baltimore in 1996, attendance set a record with 7,500 attendees.

For more information on speakers, exhibitors, and registration, stay tuned to www.restorationandrenovation.com.

Calendar

Asheville, N.C.
November 6 through
January 1
Candlelight Christmas Evenings at Biltmore
On Christmas Eve 1895 George Vanderbilt opened his home to family and friends. This year the 250-room chateau will glow in candlelight and firelight as it did a century ago. For reservations call (800) 289-1895. For more information visit www.biltmore com.

New Orleans
November 10 through
January 12
Raised to the Trade
A multifaceted exhibition at the New Orleans Museum of Art will tell the story of African-American, Creole, and other ethnic craftsmen whose artistry helped create and maintain the city's built environment. The exhibit will employ oral histories, architectural drawings, archival photographs, and paintings. For more information call (504) 488-2631 or visit www.noma.org.

Mount Vernon, Va.
December 1 through
January 6
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Christmas Critters and Soviet Santas

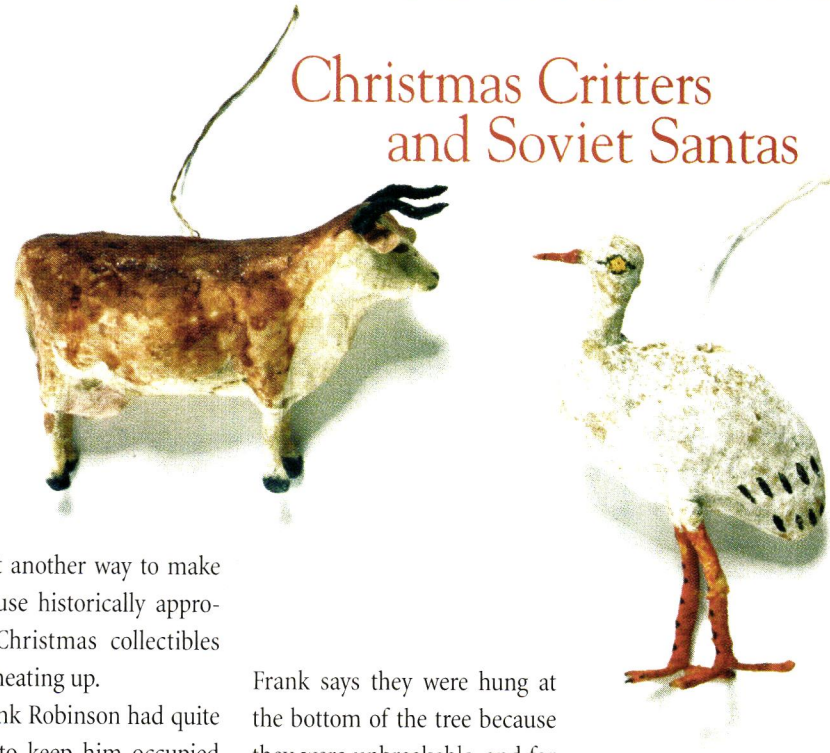


PHOTO DAVID SHARPE

Spun cotton children's ornaments from eastern Europe.

Need yet another way to make your house historically appropriate? Christmas collectibles are just heating up.

Frank Robinson had quite enough to keep him occupied as executive director of the Lewis Ginter Botanical Garden in Richmond, Virginia, when he got swept into the world of Yule memorabilia about a year ago. Studying some ornaments that had just arrived in Ginter's gift shop, he got to thinking about how much he had always enjoyed some *tannenbaum* decorations he'd inherited from his grandfather. At the time, his wife was looking for a new occupation. She's since gone back to teaching, but their online business, at www.christmaslegacy.com, has become a challenging pastime.

Wars hot and cold color the value of Christmas collectibles, because so many of the best were imported to the United States rather than being made here. Those shown above are spun cotton, typically made in Germany, Austria, and other eastern European countries at the turn of the 20th century. Frank says they were hung at the bottom of the tree because they were unbreakable, and for the same reason they were often given to children as toys. "The oldest ones in good condition are hard to find and quite pricey," he says. These go for $100 to $150.

His own passion is Russian ornaments from the 1920s-60s. Because religious celebration was repressed, ornaments were hung on "New Year's" trees and often symbolized literary and folk characters and animals. Other favorite ornaments—befitting his horticultural bent—represent plants and foods. Frank says the Russian ornaments are considered cruder than those from western Europe because the glass was heavier and the paint more opaque. Nevertheless the meticulous handwork is evident. Today some reproduction ornaments are being made from old European molds. While most are sold as such, if you want genuine age, "you need to take a close look," he cautions, "and look for some wear and tear."

Values are hard to predict. Frank's mother brought him a bunch of garage-sale ornaments he thought would never sell on his site, until the plastic tree-topper with multicolored blinking lights launched a bidding war on e-Bay.

Should this particular collecting bug bite so bad that you need a support group, his Web site has a link to a national collectors club, the Golden Glow of Christmas Past. The group has an annual meeting in summer—so as not to interfere with the high season, when members may festoon as many as 30 trees with vintage bubble lights and crystal stars. Check out the ornament club at www.goldenglow.com.

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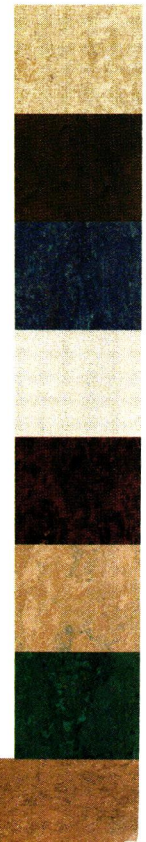
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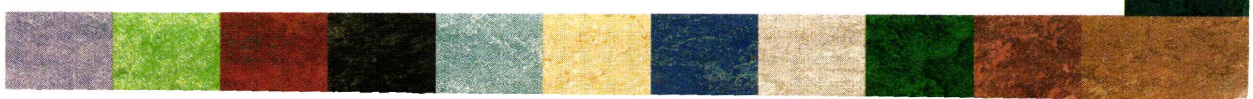
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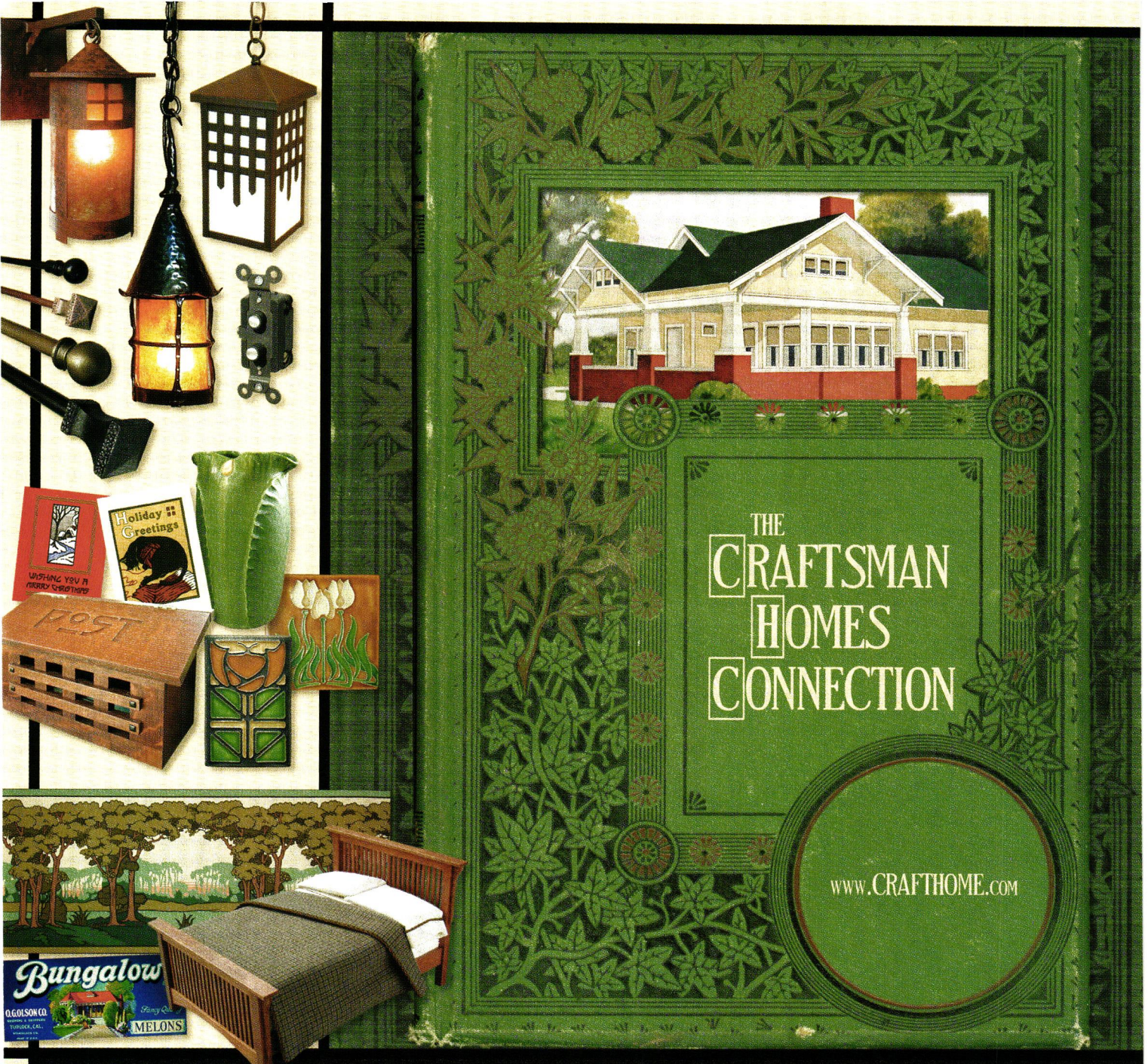
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Buckeye Bungalow

An almost-bungalow, but with a stoop rather than the signature full porch.



Our real estate agent dated our house at 1920, but in the walls we found a 1912 newspaper used as makeshift insulation. I've tried researching many local archives. We know the style is a variation of Arts & Crafts, but have never seen an example in any reference books.
Lisa Pickering
Cincinnati, Ohio

We also see Arts & Crafts influence, with some characteristic Midwest bungalow features, such as the storey-and-a-half construction with brick stopping at the first storey. Yet because it lacks a full-fledged front porch we'd call your house a hybrid. The builder seems to have been equally enamored of Colonial Revival, judging by the entrance sidelights, centered entry, and twin bays with their 9/1 and 15/1 windows.

As for age, either date is possible. Real estate agents aren't always sure of dates or house styles, but on the other hand, the newspaper could have been eight years old when stuffed into your walls.

A guess is just that without corroborating evidence, such as construction notices or insurance documents. Don't forget to try interviews with neighbors or former owners. Dating a house is a lot like navigating a boat: Collecting data from many sources to draw a general assumption that you may modify when new information comes along.

Shutters and Storms



A single shutter with narrow louvers may be in this front door's future.

I would like to replace the ugly metal storm door on my 1846 Cape with a single shutter. Old photos of my house show that type of door, which I also see on many of the old houses in our historic district. Ideally I'd also like to have a glass panel behind the louvers to keep out winter drafts. I've considered buying a large shutter and making it into a door, but the louver area is never deep enough for glass.
Kathryn Myers, Storrs, Connecticut

You're in good company. Jim Aldredge says that in the two years he's been a sales associate with Timberlane Woodcrafters, he's had this request dozens of times. "It's on my to-do list for my own 1833 Greek Revival House in New York." Some people may think of these as southern plantation doors, but with narrower louvers, they were also popular in New England. A typical design would have a midrail about two-thirds of the way down. The average size of 36″ x 80,″ unprimed, would cost $282 at Timberlane. The source for your storm protection is your local hardware store, Aldredge says. His customers use mirror clips to attach glass or Plexiglas to the back of the shutter, or to attach a frame that allows switching to a screen in summer.

Brass Attacks

I've been upgrading door and other hardware to solid brass. Some styles come only with lacquer finishes. How do I remove the lacquer, and how can I speed the tarnishing so pieces won't look so new?

Susan Kessler, Haverford, Pennsylvania

We asked three experts—Steve Conant of Conant Custom Brass, Alex Robinson of Luminaria Lighting, and Bo Sullivan of Rejuvenation.

As to your lacquer, Steve chooses paint stripper, reminding you to work outside and wear gloves and rinse the piece well at the end of the recommended time period; Alex, however, deems lacquer thinner a safer bet. Bo warns that some modern lacquers are virtually "bomb-proof." His secret weapon for old lacquer is Arm & Hammer Super Washing Soda, a laundry detergent he says substitutes for TSP. Mix with water in the strongest solution recommended on the box, heat to boiling in a stainless steel pot, then remove from the heat and soak the hardware for one to three hours.

For the antiquing: Steve suggests gun metal bluing, available from gun shops. Thin it with water and try it in an inconspicuous place; it turns brass a blue-black.

Alex and Bo recommend a surface prep with Scotch Brite or superfine sandpaper (steel wool may get into fine cracks and rust). Then apply liver of sulfur by brush, immersion, or sponge for different effects ranging from light to dark brown. You'll get yet a different shade if you heat the metal in a 200-degree oven.

Home remedies include lemon juice and white vinegar. Alex says the latter yields a greenish "outdoor" effect. Then you may want to reapply lacquer or other clear finish or oil and wax, which Bo notes is less durable but produces a natural aged look with handling.

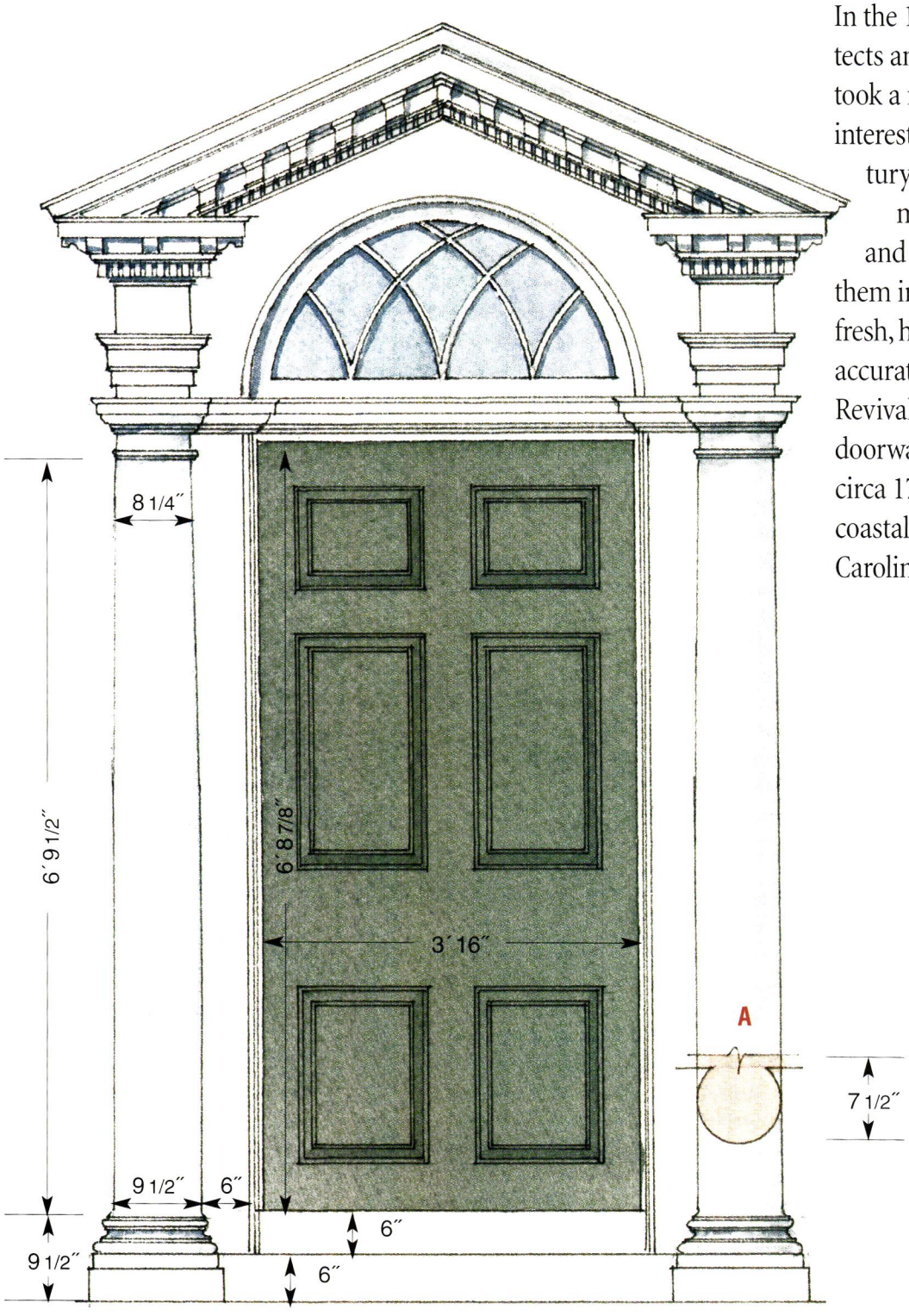


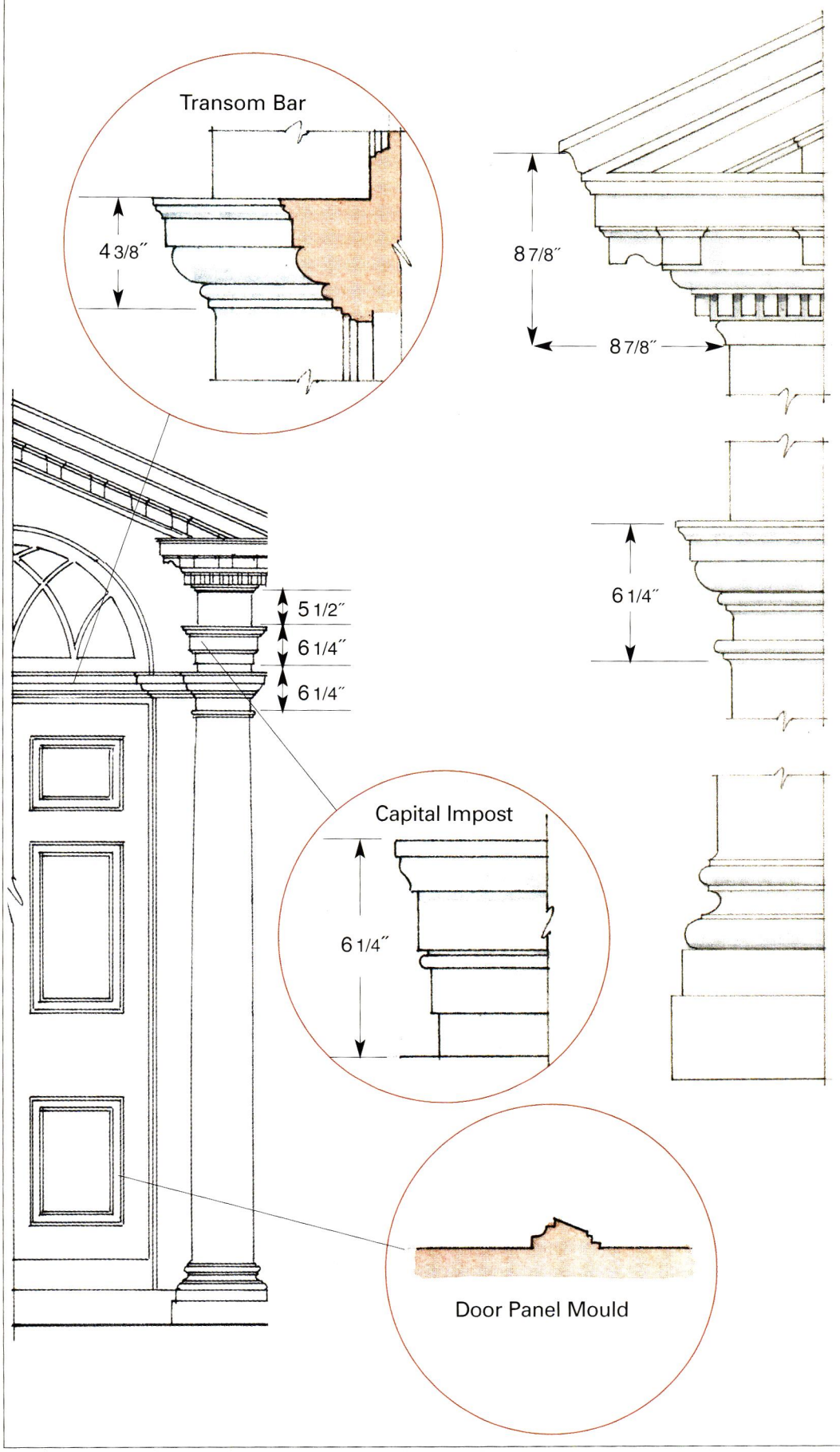
Circle no. 404

Colonial Doorway

Drawings by Rob Leanna

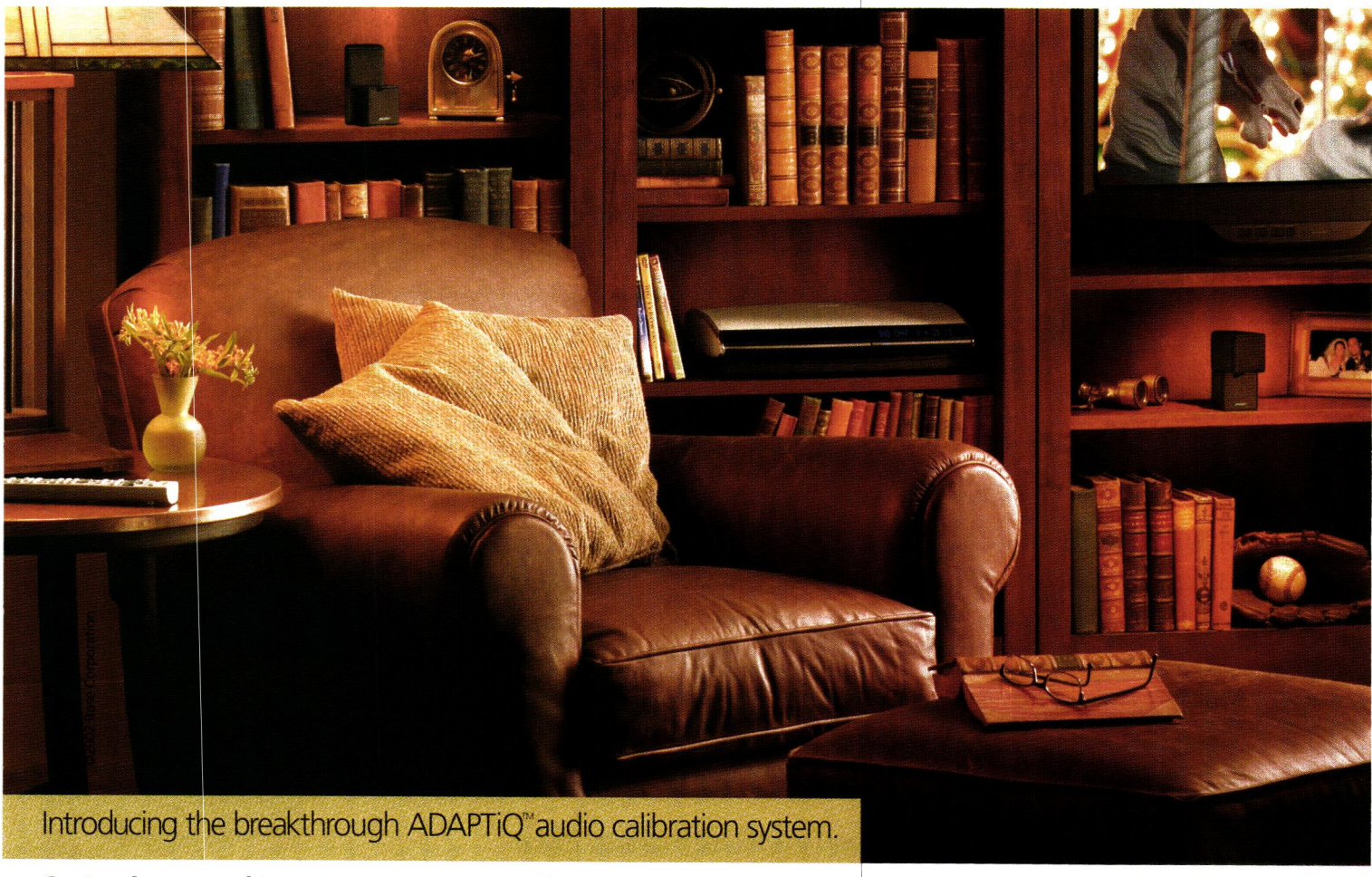
In the 1920s architects and designers took a renewed interest in 18th-century houses, measuring and documenting them in a search for fresh, historically accurate Colonial Revival details. This doorway, based on a circa 1790 house in coastal North Carolina, is typical.





The restrained but elegant surround—a pair of slender columns supporting a simple broken pediment—is widely seen on Adam-detailed houses, as is the ubiquitous six-panel door topped by a semicircular fanlight. Note that the columns are engaged (partially attached to the wall) as shown at **A** on the previous page.

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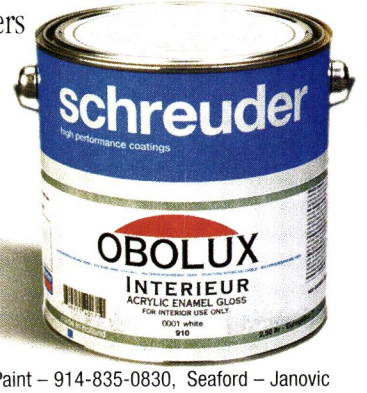
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Circle no. 254

Revolving Funds

I've heard that a revolving fund might help us save a wonderful old house the owner wants to tear down. How do they work?

Judy Morgan, Norfolk, Virginia

By Kathleen Fisher As the name implies, these cycle a finite amount of money into historic properties with the goal of recouping most or all of it by finding an ideal buyer. Easements preserve the properties in perpetuity. Preservation/North Carolina, one of the oldest revolving funds in the country, is considered the model. Starting with a grant of $35,000 in 1973, it has grown to a budget of $1 billion and a track record of 450 saved properties. In your state, the Association for the Preservation of Virginia Antiquities (APVA) took over a state-run fund in 1999 and has since surprised even its leaders with its runaway success, now having helped rescue almost 60 endangered properties.

Most successful revolving funds are operated by private nonprofits. They can take a long view not subject to the exigencies of elections, "an important consideration when real estate deals can take many years to consummate," according to a National Trust for Historic Preservation brochure.

As a rule, the structure involved should either be listed on the National Register of Historic Places or be listed as part of or be eligible for listing in a local historic district. That might sound daunting if your goal is just to save a handsome old building of which you know almost nothing, but Gordon Lohr, director of the APVA revolving fund, takes a liberal view of nominations from old-house lovers. "All people have to do is send me a photograph—a Polaroid or an e-mail—plus a route number or coordinates, and information about the structure's imminent demise." Although 11th-hour saves aren't the most efficient way to go about rescuing properties, a house teetering on the brink of destruction is more likely to bring out the cavalry than one appearing safe. However, you don't always know when the too-proud fifth generation owners of that manor down the road are about to cry "uncle" to the tax man and abandon the house to weather and vandals.



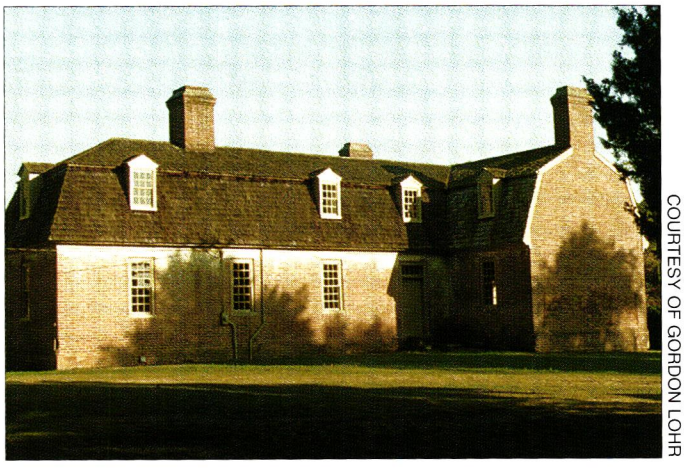
COURTESY OF GORDON LOHR

DeJearnette's Tavern (1760-70) in Halifax County, Virginia, was owned by an early Huguenot settler. The building, including a chimney reminiscent of many in France, is relatively unchanged. The APVA is stabilizing it with roof and framing repairs before putting it on the market.

The Prentis House, an early 1800s Federal-style house in downtown Suffolk, Virginia, was on the APVA for-sale list several months before Lohr found a buyer, who plans to restore the house and lease it to the city's development office. In the meantime, mantels from the house were removed for protection to a separate building. They were stolen along with mantels integral to their "safe house" before the sale was consummated. "I'm still looking, and I will find them," Lohr vows.

Creative tactics lie behind successful revolving funds, which simply can't afford to buy all deserving properties that come their way. The Virginia program has a budget of only about $1.5 million, and the asking price of one property they're currently negotiating is nearly all of that. Common financing alternatives include options to buy or right of

first refusal (which buy some time to find a committed new owner) and deeds of gift or bargain sales that allow the current owner to deduct all or part of the fair-market value from taxes. Lohr wangles grants from other nonprofits and massages the soft hearts of skilled craftsman for pro bono painting or roof repair. (Colonial Williamsburg is only a stone's throw from the APVA's Richmond headquarters). "If nothing else we can put consultants together," he says. "I love doing that. I have a good list of contractors sensitive to old materials." At one house, he brought in 20 Eagle Scouts to scrape, paint, and landscape over two weekends.



COURTESY OF GORDON LOHR

Lohr calls Wilton (circa 1760) one of Tidewater Virginia's most refined Georgian Houses, with interior detailing such as an elaborate dentil cornice and a fully paneled room with fluted pilasters. As OHJ went to press the APVA was still negotiating with the owner, who planned to bulldoze it this fall.

Lohr was a longtime high school history teacher, then was an antiques appraiser and a broker and seller of historic properties. He's got his own old house on a cattle farm; he says rural houses in particular often go unheralded until it's too late.

While Lohr spends weeks on the road with his Boykin spaniel, Maggie, he can't be everywhere in a state that takes a half day to traverse. Therefore it's essential that he raise awareness of the revolving fund wherever he can, such as in Bristol, tucked in the state's southwest corner next to Tennessee. Volunteers there recently opened an AVPA branch while in the process of saving a 1795 log house that was in the path of a planned subdivision. It's now been moved to the edge of a park where it will house interpretive exhibits.

Another western Virginia structure, threatened by the opening of a quarry, is being moved to a museum of frontier culture in nearby Staunton. The fund paid for state archeologists to date the building, and the owners allowed time for that evaluation and the subsequent move. "People wanted to buy the building for the logs!" Lohr says. "It would have been a travesty. Now it will have an identity, be set up in the same configuration as on the original farm, and thousands of people will benefit from studying it."

Lohr notes that the majority of properties rescued thus far have ended up in adaptive commercial uses, as the Prentis House did, or as museums. "We have some houses we're working on now that may be maintained as residences," he says. "These things go through cycles, but the tax credit is greater on properties that have a commercial application, since the owners can get up to 45 percent of their investment back."

Even that is hardly a guarantee. An 1880s furniture store in the southern Virginia town of Danville (population 53,000) has been looking for an owner since the APVA took over the program from the state three years ago. The city government has now put together a creative package of tax and improvement incentives and façade grants that should reimburse purchasers half their costs, Lohr says.

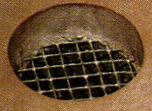
"Anything is saleable at the right price," he says. "But you always have to ask yourself, 'Is this going to be a disaster?' and sometimes you just have to walk away.'"

Don't know if your state has a revolving fund? Call its department of historic resources. If you come up empty, maybe you can help start one. National Trust brochure 2178 "Preservation Revolving Funds" is $6. Call (202) 588-6296 or visit www.preservationbooks.org. Contact the APVA at (804) 648-1889 or visit www.apva.org.

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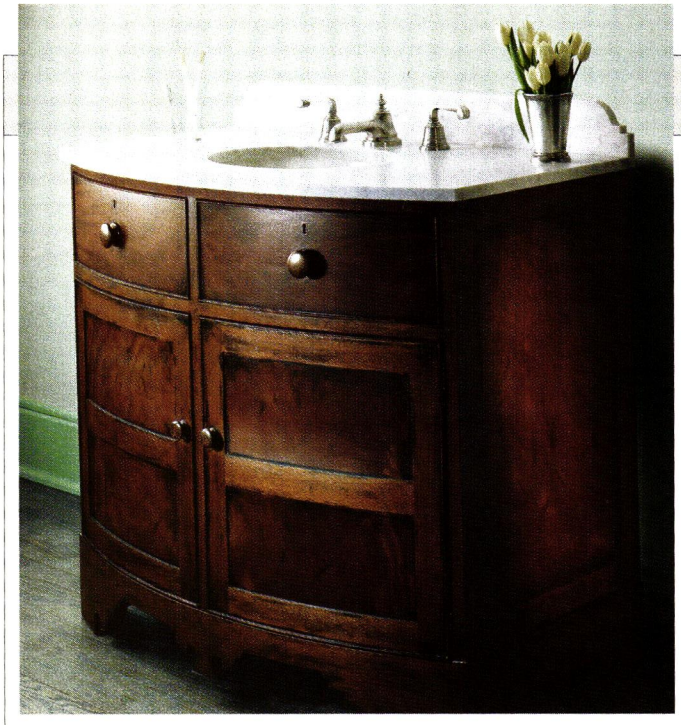
Crème de la Paint John Lahey, president of Fine Paints of Europe, says Europeans demand high quality in paints because they move less frequently than Americans and want their finishes, like fine old houses, to last. Envious of the rich colors he saw in Europe and searching for paint for his own 18th-century home, Lahey arranged to become the exclusive importer/distributor of Schreuder paints, manufactured in Schoonhoven, Holland, for more than 300 years. Shreuder avoids fillers and makes pigments superfine by grinding them for as long as three weeks; its binders are rich in exotic oils and costly resins. As a result, Schreuder paints cost $75 per "Eurogallon" (2.5 liters, which yields the coverage of 4 to 5 U.S. quarts) but normally lasts two to three times as long as domestic paints. In addition to its classic colors, Fine Paints can custom match to any material. Shown here is "Wooden Shoes" in the Hascolac eggshell satin finish. For a dealer near you call (800) 332-1556 or visit www.finepaints.com. Circle 1 on resource card.

Panel of Experts Just one decorative tile panel above a stovetop or highlighting a fireplace mantel can set an Arts & Crafts tone for an entire room. This 8" x 12" tree design with hand-painted details is one of several decorative panels offered by Pratt & Larson Ceramics. The finish is its newest, called waterglaze, in which crackling adds depth to glossy, transparent pools of color. Tiles come in two other finishes and your choice of some 200 glaze colors. This panel sells for $132. The panel is framed in "oak" spandrels that Pratt & Larson sells for firebox openings. For a dealer near you call (503) 231-9464 or visit www.prattandlarson.com. Circle 2 on resource card.





Invitation to a Damask Ball A couple centuries ago, imported block-print damask wallpapers could be found in America's finest Colonial Georgian- and Federal-style homes. Now Farrow & Ball has recreated two patterns from that heyday of paper design. Saint Antoine, far left, is a classic French damask created by Réveillon of Paris in 1793. Silvergate, left, is a bolder, 19th-century English pattern named after the Norfolk hamlet where it was first printed. Both are printed using newly cut blocks individually inked with the company's water-based paints in five color families—neutrals, reds, yellows, greens, and blues. A 10-meter roll (32'8') is about $72. For more information call (888) 511-1121 or visit www.farrow-ball.com. Circle 3 on resource card.



Classic Country Designer Michael S. Smith took his cue from the American colonial period in designing Kallista's new bathroom line, For Country, represented here by his mahogany bath vanity. The rounded levers of the lavatory faucet set were inspired by silverware handcrafted in the days of Paul Revere. An undermount vitreous china basin can be surrounded with a marble top of white marble (shown), white Cararra, or green terrazzo. Total price for this ensemble is $6,132. For more information call (888) 4-KALLISTA or visit www.kallista.com. Circle 4 on resource card.



Building Greene Charles and Henry Greene were famous not only for their Art & Crafts architectural masterpieces but also for creating furniture to complement their buildings. Today, David B. Hellman and Associates handcrafts furniture using the Greenes' design vocabulary. Shown here is the mahogany and ebony Thorsen House sideboard, scaled down slightly from the original to 76 1/2" long, 21 1/2" deep, and 37" high. Inlays within inlays are raised and carved and include woods such as oak and walnut with petals of mother-of-pearl and abalone. The back is also finished, allowing the piece to be used in the middle of a room. The sideboard is priced at $18,900. For more information call (617) 923-4829 or visit www.dbhellman.com. Circle 5 on resource card.



No Smoking You won't be shoveling coal to keep this stove stoked. While it may look genuinely Victorian, the Elmira Stove is anything but an old fossil. The company now has an on-line feature that lets you "build" your own vintage appliance. All of its gas ranges—whether four- (30" wide) or six-burner (45" wide) models—have a high-powered 14,000 BTU burner. Electric and dual fuel models offer a choice of cast or ceramic smooth-top elements. Each stove also has a food warmer where a water reservoir would have been situated originally. The upper cabinet hides a built-in exhaust blower and electric oven controls. Prices start at $3,545. For more information call (800) 295-8498 or visit www.elmirastoveworks.com. Circle 6 on resource card.

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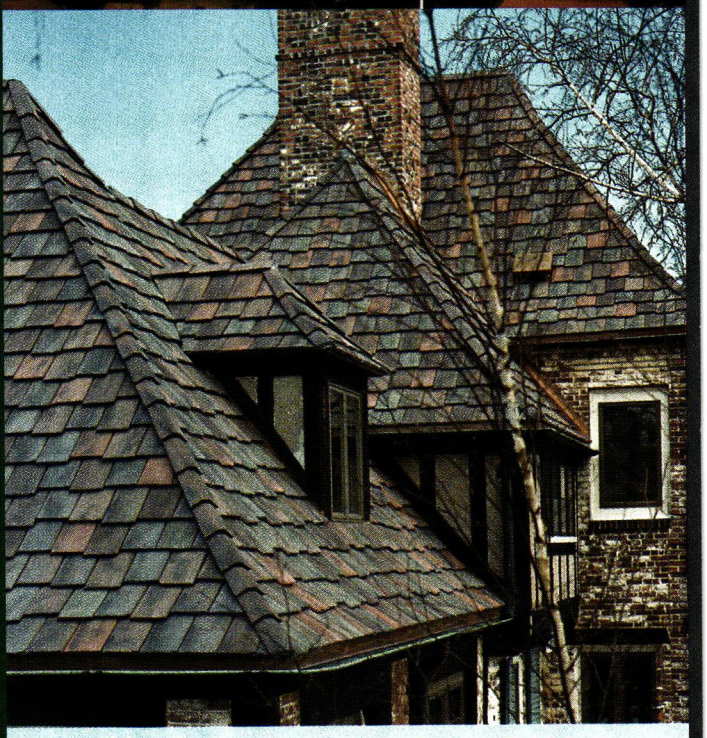
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Living History

Stewardship of your property should extend to its oldest surviving inhabitants—its trees.

STORY AND PHOTOS BY GUY STERNBERG The trees on your property contribute much more than you might imagine. Along with furnishing summer shade, screening objectionable views, artistically framing the house, luring songbirds, and possibly flaunting spring flowers and fall foliage, your trees can add as much as 10 percent to your property's resale value. I've appraised individual trees that, because they were well-located, valuable species in sound condition, were worth in excess of five figures.



Building decks and patios around trees can compact their roots and damage them in other ways, but their shade is priceless. This patio has been dry laid to minimize risk. Five oak species on the property, all more than 150 years old, get an annual professional evaluation.

Some trees become historic because of their connection with a famous person or event, because they're a focal point of a famous building's landscape, or because they're the favorite tree in a town park, in whose shade everyone has picnicked (or necked) at one time or another. Whether they're regional landmarks or just the pride of the neighborhood, no dollar value would be sufficient, even though they may have seen better days.

As living, growing organisms, stately old trees convey the passage of time by their mere mass and character, lending a perspective of age to associated historic buildings and giving us a living connection to the past. If you have a special tree within the borders of your property, you've inherited a stewardship responsibility for it as well as your home. Evaluating the relative worth of your trees—on your own or with a professional arborist—will help you make decisions about care (when lack of money, energy, or water demand that you play favorites) or possible removal of a tree.

Tough Love and Unintended Abuse

Why would you consider having a tree removed? Obviously, if it's dead or dying, or leaning sharply toward the house, perhaps if large branches are damaging the roof or cladding or hanging over a chimney. If your lot is heavily wooded, removing less valuable trees will let others develop a better shape and allow you to plant shade-loving understory plants like shrubs and perennials.

You might also need to remove trees if you're saving a historic house by moving it to a different lot, if you build an addition or a new outbuilding, or if you reroute your driveway. A major project, like laying new



The ancient live oaks at Drayton Hall (1742) in South Carolina are as essential to the mansion's aura as its Georgian-Palladian architecture.

utilities or replacing a large porch, could require removing trees to allow access for heavy equipment.

Even if you don't remove trees prior to your project, it could lead to their eventual loss. Paving, utility installation, grading, and changes in irrigation patterns all can bring an otherwise healthy old tree to its knees. Spilled fuel, concrete slurry, mortar, and paint are toxic to roots; stockpiles of soil or building materials can suffocate roots. Soil compaction from parking vehicles in the shade can be just as bad. Some trees—sycamores, hackberries, ashes—can take more of this abuse than others, like beeches, sourwoods, aspens, and magnolias. All are better off without it.

Because trees grow so large, live so long, and change so gradually, we sometimes forget that they aren't architectural elements and that we can injure or kill them, whether in the frenzy of a renovation or through routine activities. Trees can be slow to show problems due to the enormous energy reserves they accumulate while they're healthy, so once a mature tree begins displaying obvious signs of stress, it



Construction and restoration work can damage trees when equipment and heavy material compact their roots.

Trees to Preserve—Or Not

All rare species, historic and champion trees, and picturesque old specimens in highly visible settings deserve extraordinary attention. Here are some other factors that should weigh into decisions about removal and care. Note that some trees appear in both categories. How heavily any of these factors weigh in an evaluation depends on your objectives.

Keepers

Historic or landmark trees, presettlement natives (e.g., oaks and hickories)

Locally rare species

Long-lived species (e.g., hemlock, sour gum, bald cypress, white oak)

Vigorous, middle-aged trees

Strong species (e.g., oaks, hickories, walnuts)

Insect- and disease-free species (e.g., ginkgo, bald cypress, sourwood)

Trees with seasonal color (flowers, fruits, fall leaves, winter bark)

Trees with high wildlife value (e.g., hickories, walnuts, oaks, otherwise sound trees with a hollow)

Litter-free species (e.g., seedless honeylocust, ironwood, male trees)

Trees well situated in the landscape, both artistically and functionally

Species in character with the property (native, historically appropriate)

Thornless or fruitless selections, nontoxic species

Expendables

Unexceptional specimens, weedy exotic species (e.g., Asian mulberry, ailanthus, Norway maple)

Locally overplanted species

Short-lived species (e.g., willows, poplars, flowering plums)

Declining trees (unless unique)

Weak species (e.g., Siberian elm, boxelder)

Insect- and disease-prone trees (e.g., white birch, American elm, mountain ash)

Bland, uninteresting species without any standout season

Trees with little wildlife value (male tree cultivars, ash, Siberian elm)

Litter prone species (walnut, sycamore, fruit trees, some female cultivars)

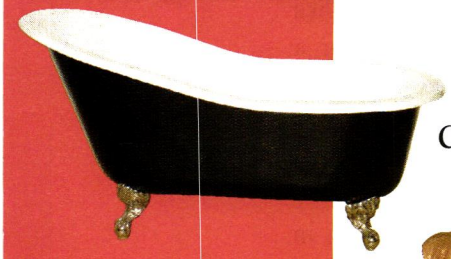
Trees that block desirable views, interfere with access or utilities, etc.

Trees out of character with the aesthetics of the property (e.g., purple-leaved trees in natural settings)

Toxic or thorny trees (scholar trees, buckeyes, yews) where these traits might cause problems

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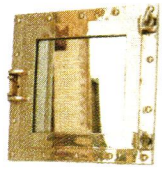


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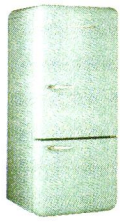


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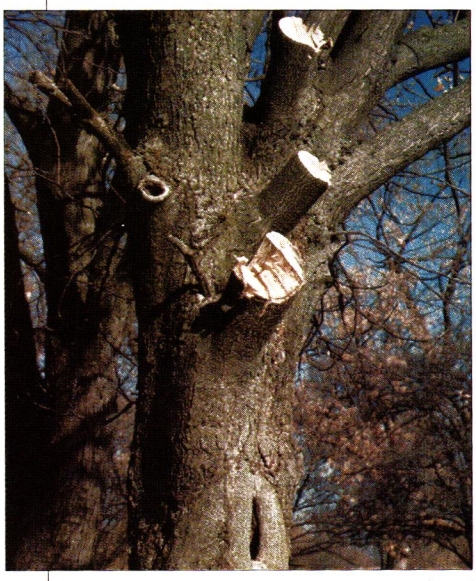
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Poor pruning can start a tree on the road to disease and death. Too much stump has been left on the tree at left, but too little remains on the tree at right. Leaving the "branch collar" allows the tree to heal its wound.

may already be beyond help. Unlike a dead lawn or a cracked sidewalk, it can't be replaced as good as new in a single season, or sometimes even in a human lifetime. The loss of a mature specimen tree, in a human time scale, is forever.

You can help protect trees during a restoration by planning the work in a way that will minimize damage. Protection measures should include installing substantial temporary fencing to limit construction traffic and stockpiling construction materials in designated areas away from the roots of your most important trees. Use steel street plates or timber pads to minimize soil compaction from vehicles, and time heavy-impact activities such as concrete delivery for when the soil is frozen or dry. Utility installations within the primary root zone of a significant tree, especially closer than 15′ from the trunk, should be bored under the trunk or root flare as necessary to avoid damage to major roots. Unavoidable fill placement within critical root areas can incorporate porous materials like washed gravel and inexpensive tile aeration systems.

Arboreal Maintenance

Establish a tree-maintenance ritual for your most valuable trees. It should include deep watering during droughts, regular inspections for storm damage or seasonal insect and disease problems, and mulching. A broad, shallowly mulched area around a tree—2″ of organic litter such as chipped wood, shredded bark, or chopped leaves and twigs—is one of the most effective things you can do to moderate weather extremes and control competing weeds. The bigger the mulched area, the better; a single tree can have a root zone of more than an acre. Don't pile mulch against the bark (volcano mulching) because this will lead to fungal diseases.

Mulch will mimic the tree's natural environment. Lawns are unknown in the forest primeval; trying to establish one under a mature tree can lead to problems for many reasons. Thirsty grass roots will compete for water. Poor soil aeration from mowing compaction, frequent irrigation of a new lawn, loss of nutrient recycling from leaf raking, and misapplication of lawn-weed killers can weaken or kill a tree.

Consider lightning protection if you have a valuable spec-

References

Manual of Woody Landscape Plants: Their Identification, Ornamental Characteristics, Culture, Propagation and Uses, Michael Dirr (Stipes, 1998); *Dirr's Hardy Trees and Shrubs* and *Dirr's Trees and Shrubs for Warm Climates* (Timber, 1997 and 2002 respectively)

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Arbor Lodge in Nebraska was home to Arbor Day founder J. Sterling Morton, and its hundreds of specimen trees serve as living textbooks.

imen or live on an exposed hill. A cabling job or selective pruning by certified arborists can also pay big dividends on the one or two days a year when the weather is at its worst. Have them remove branches that might brush power lines or your roof during ice or wind storms. Good arborists prune so subtly that you'll find it difficult to see where they made cuts. Don't ask them to "top" a tree unless you're testing their knowledge or ethics. Topping wrecks a tree's appearance and its structural integrity, leading to premature death.

Schedule routine inspections to look for reduced growth rate, thin or pale foliage, crown dieback, clusters of yellow mushrooms, the weak growths known as water sprouts, cracks, splits, borer holes, large colonies of defoliating caterpillars, wilting branches, and loose or diseased bark patches. If your inspections show your trees to be strong, healthy, and vigorous, you'll have experienced a pleasant walk around your yard and built rapport with the still living parts of your old house.

Guy Sternberg is author with Jim Wilson of Native Trees for North American Landscapes *due from Timber Press in 2003.*

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Wishing on a Star

By Erin Gehan The grey minivan taking my daughter to nursery school had just begun to crackle back out of our gravel drive when it paused. "I like that star," the day's carpool driver, an architect, called out to me. "Never noticed it before."

Funny. Five years earlier it had been that star, set into a weathered window frame on the side of the house, that charmed us into buying the old place. When my husband, Don, and I reviewed its selling points I saw that star hanging heroically, with four of its five original points. Having grown up in a 1960s development where most friends lived in houses identical to mine, I longed for a home with history and character.

Yet before my carpool buddy mentioned it, I hadn't thought about the star since the month we moved in. That June, I always included it in the house tour when family and friends arrived with housewarming gifts. Soon though, we were immersed in practicalities, showing off new electrical wiring and insulation instead. Then near summer's end our house began to reveal other special things about its character.

One August Saturday when our first child was imminent, my brother Mark and his family came to hand down the family crib. While Mark and Don were assembling the crib in the nursery-to-be, my niece and nephew discovered our slide/noisemaker/circus platform—that is, the metal bulkhead doors that provide outside access to the basement.

Dare I say I was appalled? Their feet made a terrible racket, the slate surrounds were dangerous, and most embarrassing, the doors were so ugly! Now my own children have taught me that those doors are far more valuable than the deluxe Rainbow System Playset that we so carefully selected and put together. Our real slide often stands deserted on the lawn while my daughters and their friends line up for a turn on the basement doors.

In December we placed our Christmas tree ceremoniously in the curve of a bow window that seemed built just for that purpose, trimming it with a baby's first Christmas ornament inscribed with Meghan's name. We unpacked our stockings by the fire. When Don went to select a spot to hang them he called me over: A dozen nail holes were there already. How many other families had stood before that fireplace to hang Christmas stockings?

That spring I researched our house at the library. I did dig up a handful of old photographs that helped explain how the structure had evolved, but the most valuable history lesson came from two elderly women in the library's local history room who reminisced about taking piano lessons in our parlor.

We don't have a piano. We do have a family room and a living room, and we thought the parlor was a waste; if only we could devise a workable new floor plan! Once Meghan could walk she showed us the room's destiny—her experimental theater. The parlor has been the setting for ballets, Irish step dancing, and interpretive dramas. One day during intermission I told Meghan and her audience (Don) that our little thespian would soon have a costar.



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Carolyn, who now joins her sister on the stage that was our useless parlor, was the one who discovered the intrinsic value of the house's cramped staircase. You know the type—the ones with turns so tight that moving day forces you to find first-floor uses for furniture once intended for upstairs.

Living closer to the floor, Carolyn claimed the second step as her cozy boot-on-and-off bench. (It has a heat vent, and how many boot benches can claim that?) The narrow ledge above the staircase wainscot is an ideal size for her Fisher-Price Little People to ascend and descend the stairs beside her.

The sales brochure for our house described it as a "charming family home replete with period detail." It failed to mention the built-in slide, timeworn mantel, recital room, boot bench-cum-doll stair, and a host of other features.

Next week painters will descend on our house with power washers, sanders, and scrapers. I'll ask them to be careful around that star. I'm most grateful to it.

Erin Gehan lives in Bernardsville, New Jersey.

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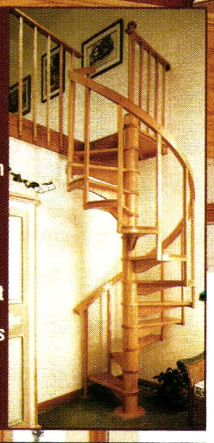


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The Architecture of Art Tile

Below: A beguiling 6" tile in a nearly Deco pattern by American Encaustic Tiling's Los Angeles plant (1919-33).

Rediscovering a forgotten side of early 20th-century ceramics.





Above: In 1914 Grueby Faience started making floor tiles with partially exposed clay bodies, like this monk design. Right: The handcarving of this 1930s student tile suggests the influence of the famous Overbeck sisters.



By Richard D. Mohr Mention tiles and most people envision those characterless bathroom coverings we all grew up with and continue to see too much of now. During the decades flanking 1900, though, tiles of a different sort grouted their way into many dimensions of American life, enlivening both public and private spaces with a sumptuous array of color and texture. Companies such as Batchelder Tiles of Los Angeles, Rookwood Pottery of Cincinnati, American Encaustic Tiling of Zanesville (Ohio), and Grueby Faience of Boston took the tilemaking techniques of 18th-century Spain and fused them with the design ideals of Britain's 19th-century Arts & Crafts Movement to produce a distinctively American look in useful clay—the art tile. Intended to be functional as well as attractive, art tiles were used architecturally in ways that have long been underappreciated, but can still amaze and delight us today.

PHOTOS BY ROBERT W. SWITZER AND RICHARD D. MOHR EXCEPT WHERE NOTED.

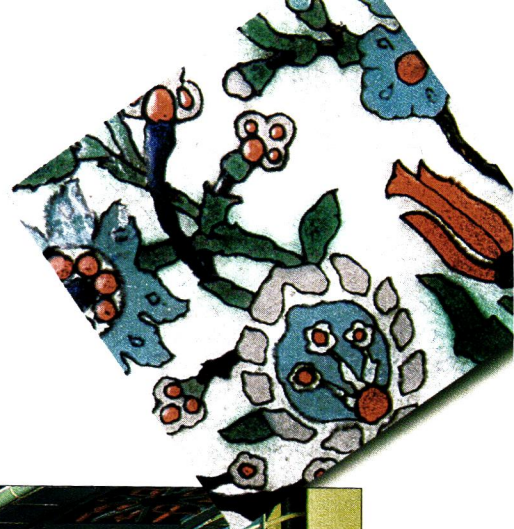
From Hearths to Berths

Homeowners placed art tiles at the visual center of family life by setting them in hearths and mantels. Their matte glazes and peaceful, if often sentimental, subjects provided the perfect backdrop for rest, reading, contemplation, and conversation. Beyond the inglenook, art-tiled fireplaces could also be found in dining rooms, bedrooms, libraries, and home offices. Admittedly, an art-tiled fireplace was an *objet de luxe* and only the wealthiest could afford one. The least expensive fireplace surround with mantel shown in Rookwood's 1909 tile catalog—four simple molded decorative tiles set in a field of plain tiles—cost $50 at a time when the average American worker earned $5 a week. A fancy Rookwood fireplace with an overall design of lilies was equal to a year's salary, even though it was made entirely of molded stock items, and Rookwood's mark-up on tiles was only half of what it made on vases.

Art tile companies successfully snookered homeowners into believing that art tiles, despite their germ-grabbing matte glazes, were magically sanitary, even salubrious, so they are frequently found in "wet rooms"—kitchens, bathrooms, and nurseries. Rookwood's 1925 tile catalog, the company's last, begins with a full page of "Nursery Tiles in Matte Glaze Faience." For the most part, the 31 designs offered are all sweetness and light: nice animals (bunny rabbits, ducks, geese, swans), scenes of Dutch windmills and canals, a castle at sunrise, belles with parasols and hoop skirts. Perhaps in a nod to the Gothic side of fairy tales, Rookwood's nursery de-



Left: This rare Grueby horse tile was designed as a one-tile repeat to be employed as a frieze atop a bathroom dado. It bears the initials of Wilhelmina Post, one of Grueby's best artists. Right: Though some Grueby tiles can command more than $70,000, high quality collectible art tiles need not be so dear. This 6" tile, part of a vegetal arabesque panel from Malibu Potteries, was purchased for $95.





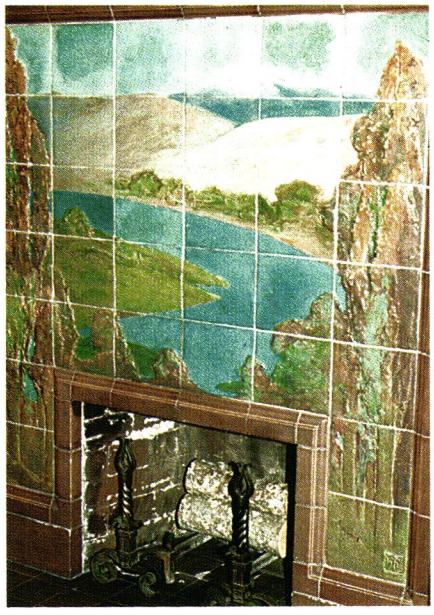
TIM STREET-PORTER

The Adamson House (1930) in Malibu, California, including the kitchen with its fanciful cooking alcove and wall clock, is a veritable showcase of tiles from nearby Malibu Potteries. Located right on the beach, Malibu Potteries supplied tile to local buildings, such as the Santa Barbara High School (now Middle School), from 1926 to 1932, when it burned to the sand.

Right: Cincinnati's Rookwood Pottery offered this somber yet jittery looking pair of owls as a tile design appropriate for the nursery. It is a one-tile repeating frieze: Your sleeping children were supposed to be ringed by these scary creatures.

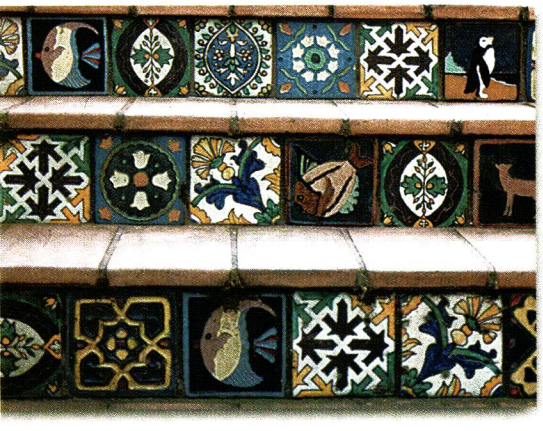


Right: The tiles for this dining room fireplace in the Gamble House (1908) are known to be the work of Encaustic Tiling of Zanesville, Ohio. Charles Greene designed the mosaic insets using glass bits and iridescent ceramic shards.



MELISSA ROSENGARD/ COURTESY OF DIOCESE OF OLYMPIA





Top: The Great Hall fireplace at Seattle's Leary Mansion (1904-07), now the offices of the Episcopal Diocese of Olympia, depicts regional scenery—probably the Columbia River and Mount Adams. It is signed, lower right, with the cipher for Sallie Toohey, one of Rookwood's best artists. Above: The tilesetter for these exterior stair risers in Oakland, California, has playfully pieced together a crazy quilt of tiles by the underrated company of Solon & Schemmel of San Jose, California (1920-53).

signs also included haunting, even scary, depictions of glowering owls, spiked brambles, and piscine monsters.

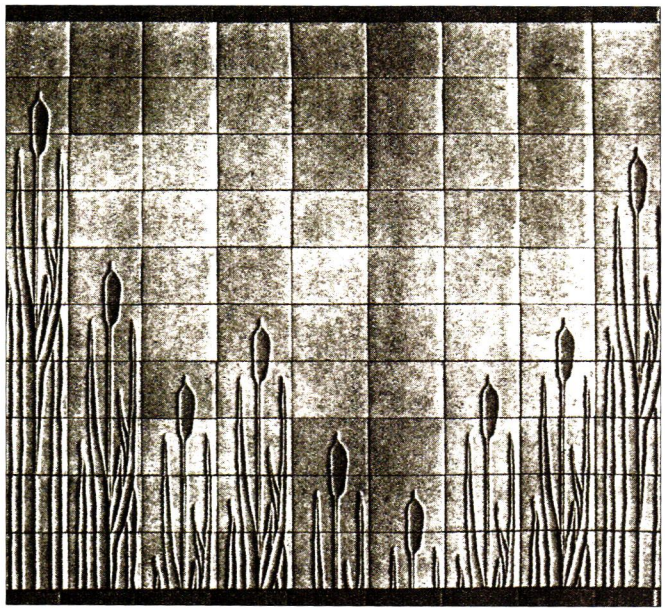
Elsewhere in the house, art tiles could be called on for wall panels, stair risers, and flooring accents. Specifically for wainscots, Rookwood designed a clever, modular cattail motif in eight 6″ x 8″ tiles forming a column of stalks and leaves that repeat. For visual interest the height of the cattails could be altered from column to column by using the bottommost tile twice (to make the cattail stalk taller) or omitting one or more bottom tiles (to make the stalk as short as two decorated tiles). This way, an architect equal to the design could generate endless variations around a room.

Particularly in California, art tiles were extensively employed as stair risers both indoors and out. Typically a single-tile repeating design would be used across each riser, but rarely was one design used for all the risers. Usually each riser had its own design, or the tile setter established a rhythm for the staircase by having three or four designs repeat up the risers by turns. Using tiles as risers rather than treads helped guard the decorated surfaces from scuffs and dings, while adding visual pep to an architectural detail that normally goes unnoticed.

In the 1950s film classic *Sunset Boulevard*, Norma Desmond reports that her palazzo guest Rudolph Valentino claimed, "It takes tiles to tango." In reality the glazes on art tiles could not be fired hard enough to resist the gradual abrasion wrought by a million swirling heels, and no tile is immune to scratches etched by a stone caught in a Vibram sole. Nonetheless, architects frequently disregarded these limitations and specified even high-glaze tiles as flooring. Tilemakers themselves were equally cavalier, producing whole lines of decorated accent tiles for use on floors. Their solution was to place glaze only in deep recesses, leaving the exposed, higher-fired clay body to suffer schlepped-in grit. In 1914, William Grueby attempted to revive his flagging, already once bankrupt tile business by producing such floor tiles almost exclusively. He poured a single glaze (usually mustard brown) into the recessed background around a red clay foreground design of a cupid, mermaid, monk with cello, knight, or the like.

Out of doors, art tiles could be found cladding benches, forming fountain spouts and basins, ringing swimming pools, and

Below: In Rookwood's first tile catalog (1907), its cattail design for a wainscot was represented by just a single column of tiles. By the time of its second catalog (1909) Rookwood realized that for the clever, modular design to make sense, it had to be shown in use.



even, in the case of Frank Lloyd Wright's 1924 Ennis House, serving as accents in a scored, poured concrete driveway. Two of Wright's Prairie School colleagues, Walter Burley Griffin and Marion Mahony, sometimes used decorative arrays of art tiles set right into the sides of the houses they designed.

Ceramics in Commerce

Outside the home, America entrusted the physical, moral, and intellectual development of its children to schools, orphanages, libraries, health-care facilities, and even sports stadiums decorated with art tiles. In Ocean Springs, Mississippi, the entryway to the 1930s grade school (now a school district office) is flanked by site-specific Work Projects Administration tile installations from the town's Shearwater Pottery (1928-present). The barrel vaults of the Cass Gilbert-designed loggia for Oberlin College's art museum (1917) are covered in a mosaic of tile tessera by Pewabic Pottery of Detroit. Through the luck of renovative inertia, a surprising number of school buildings retain their art-tiled drinking-fountain alcoves, even when their original bubblers have been replaced by throbbing refrigeration units. The Children's Reading Room at the Detroit Public Library (1921) has a huge fireplace, the surround for which is a series of 10 classic children's stories rendered on tile plaques by Pewabic Pottery. In Boston, the walls of the Forsyth Dental Infirmary for Children (1912), now the Forsyth Dental Center, are studded with thousands of decorated nursery tiles by the local potteries, Grueby Faience and Saturday Evening Girls (1908-42), and Doylestown, Pennsylvania's, Moravian Pottery & Tile Works (1899-1954).

Even folks of meager means could experience site-specific installations by America's greatest tile companies simply by riding the New York City subway. The stations of the original 1904 line are decorated with Grueby Faience plaques thematically keyed to each stop: the Niña, Pinta, and Santa Maria grace the Columbus Circle station while tile beavers chew tile stumps at Astor Place. The 1905 extension features Rookwood tiles depicting—surprise!—a Fulton steamer at the Fulton Street Station.

The use of art tiles was no less common at other transportation centers, especially railway stations. At New York City's Grand Central Terminal (1903-10), the Gothic grilles over the train platform entrances are by Rookwood. Short-lived California China Products (1911-17) produced tiles for a whole chain of Santa Fe Railway stations running through the Southwest, culminating in the dazzling domed terminal in San Diego (1915). In Los Angeles, cavernous Union Station (1939) is unified and humanized by the tile wainscoting made by Gladding-McBean (Los Angeles and Lincoln, California) that uses earthen tones and smooth-cornered chevrons to generate a unique "Deco Southwest" look. Cincinnati's Union Terminal contains Rookwood's last-known tile installation (1931-33), a tea room, now ice-cream parlor, that is a tile jewel box—wacky pastel flowers and insects all blooming and buzzing against fields of mauve, mint green, and pale grey.

Americans conducted their civic rituals in buildings that used tiles to help convey a sense of stateliness and monumental-

Below: Architect Ralph Adams Cram used mesmerizing iridescent gold and blue tiles by Pewabic Pottery for the chancel of Detroit's St. Paul's Episcopal Cathedral (1910). Bottom: Remarkably well-preserved Malibu tiles in Mayan designs greeted moviegoers at Los Angeles' Mayan Theatre, today a nightclub.





Right: Architect Marion Mahony complemented her design of the Robert Mueller House (1910) in Decatur, Illinois, with a mosaic of glass and tile elements. For this job, the tilemaker (probably Pewabic) slopped iridescent glaze over the rough backsides of clay blanks while leaving the smooth faces unglazed. Set flush, but backsides outwards, the combination of iridescence and texture permits the tiles to read at a distance.



Left: Tiles for fellow travellers. During the McCarthy-era1950s, tiles with cubist designs like this one from Harris Strong were marketed to hostelries.

ity. Golden tiles by California Clay Products of Los Angeles crown San Antonio's Municipal Auditorium (mid-1920s). Los Angeles City Hall (1928) has literally thousands of square yards of Malibu tiles marshaled into 23 multistoreyed panels in its awe-invoking lobby, stairwells, and council chambers. Perhaps the most impressive tile installation in a governmental setting is a jaw-dropping faux-Mayan design by Enfield Pottery that fills every inch of the vestibule to the annex behind the Organization of American States headquarters (1912) in Washington, D.C.

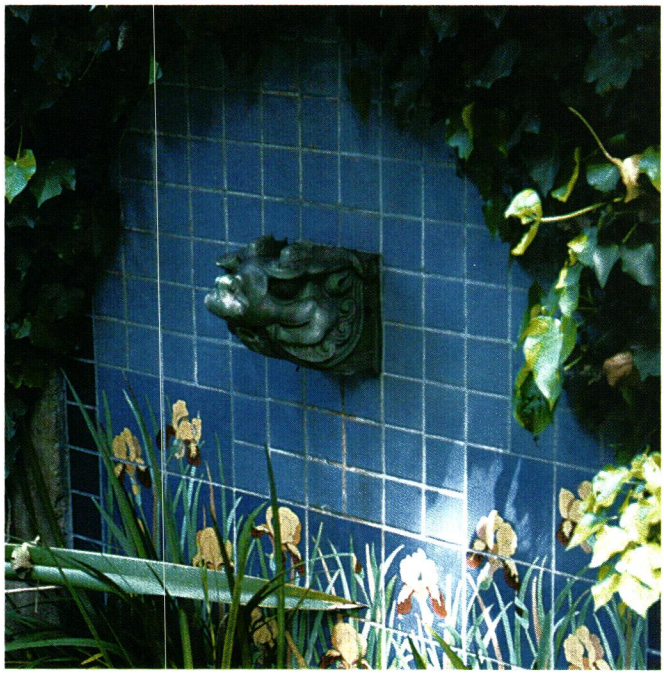
Banks and office buildings used tiles to create imposing but welcoming exteriors while providing attractive, low-maintenance claddings for foyers, lobbies, and elevator halls. A veritable gulch of tiles, Fourth Street in Cincinnati is flanked by a series of tiled façades—Carew Tower, Gidding-Jenny, Dixie Terminal—by the city's Wheatley and Rookwood potteries. Some motion picture theaters incorporated art tiles as well—Rookwood at Washington, D.C.'s, Chase Theatre (1917), Solon & Schemmel (San Jose) at San Francisco's Castro Theatre (1922), Malibu at Los Angeles' Mayan (1927), and Gladding-McBean at Oakland's Paramount (1930).

Regrettably, much of America's tile heritage has slipped from consciousness with the swing of the wrecker's ball. Of all tiled structures, restaurants seem to have been the most often hit. This loss is particularly sad because restaurants were frequently large-scale "total tile environments"—that is, sites where all surfaces, trims, floors, columns, and ceilings (usually vaulted) were executed in decorated tiles presenting a unified theme or scene. Fortunately, tiled churches and cathedrals have fared somewhat better. The best-known such site is the 1911 installation of Grueby tiles as flooring in New York's St. John the Divine. Tile companies loved to produce tiles in thematic series (like the signs of the zodiac or the four seasons) so, not surprisingly, the most common ecclesiastical design were the four Evangelists. As with restaurants, church architecture provided opportunities for total tile environments. Such is the network of groin arches that make up the glistening Crypt Church of the National Shrine of the Immaculate Conception in Washington, D.C. (1922-26), which is sheathed with earth-toned and iridescent Pewabic tiles.

New Century Tile

Art-tile production never wholly passed from the American scene. True, the Depression wiped out the majority of the original shops and World War II many more, but even as the last of the pre-Depression art-tile companies sputtered to a close in the 1950s and early '60s, other modes of art-tile production had already taken off. By the Depression, national companies such as Prang Art Supply and American Art Clay Company were pushing tilemaking in schools, and these companies are still in business. (In fact, art tiles were being made in schools as early

This satyr-turned-fountain (1921-26) is by Solon & Schemmel (later Solon & Larkin). Referred to as "S & S," the regionally focused company produced tiles for the Steinhart Aquarium in San Francisco's Golden Gate Park (1923) and the kitchen at William Randolph Hearst's San Simeon (1919-51).



In 1920 this Italianate tile façade by Rookwood Pottery was added to the Gidding-Jenny clothing store in Cincinnati. Its theme—autumnal harvest—is represented by grapes ready for pressing, gourds ready for drying, and pomegranates ripe to bursting.



as 1910.) By the early 1950s, designer Harris Strong had a shop in the Bronx producing art-tile plaques to serve as guest-room décor for motels along the Pennsylvania Turnpike. He too is still active.

More than the ever-growing revival of the Arts & Crafts Movement, postmodernism's embrace of color, texture, decoration, historical referencing, and...well...fun have made this design philosophy the perfect vehicle for the return of tile and decorative terra cotta to architecture. New York has added new tile installations to its subway system. In a bold extension of San Antonio's great tile tradition, the nine-storey façade of the city's Santa Rosa Children's Hospital (1997) is one giant tile mosaic mural. The foremost American architect to use tile is Robert (*Learning from Las Vegas*) Venturi. His 1991 Seattle Art Museum incorporates tile and decorative terra cotta across the first-floor façade to give the building a visual fillip without being outlandish or merely cute. With this sort of imprimatur, we can expect to see still more great applications of art tiles in America. While the titans of architecture absorb Venturi's work, wouldn't your kitchen benefit from some matte glazes?



A drinking-fountain alcove at the Detroit Institute of Arts (1926) by Pewabic displays completely nonreflective "dead" matte glazes, a technical tour de force.

Richard D. Mohr is a professor of philosophy at the University of Illinois at Urbana. Look for his book on George Ohr, Pottery, Politics, Art, *in early 2003.*

SUPPLIERS:

Charles Rupert
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Ephraim Faience
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Pewabic Tile
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NOELLE LORD

Looking Out For Lead Paint

A primer on dealing with lead-based coatings in old houses.

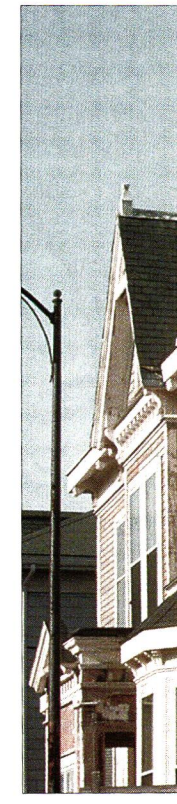


By Marylee McDonald As a former contractor and now a grandmother, I confess that I was once oblivious to lead's hazards. Thank goodness my children were over six when I moved into our 1869 Queen Anne house. I cringe when I think of the lead dust from demolished plaster that circulated in the forced-air heating system, or the way I stripped paint from wood trim, a heat gun vaporizing the lead. At dinnertime, I washed my hands and pulled apart lettuce, giving no thought to the dust on my overalls or the lead-paint chips dry swept into a dustpan beneath the kitchen window. Today we all know these are big no-nos.

Since lead paint is a given in any house 50 or more years old, residents and restorers of old houses need to take special precautions to minimize their exposure to this heavy metal—especially during major work. The best way to reduce risk, however, is not radical *abatement*—that is, permanent elimination of lead paint—but careful housekeeping. Don't panic, but do be proactive. There's no need to compromise your family's health in order to restore your home's historic character. The way you work, though, may have to be different from your original plan. Instead of transforming your fixer-upper in the initial three or four years of ownership—the "gonzo" approach to restoration—you may have to take your time. Particularly with young children, your first consideration must be your family's health. To help you make informed decisions about working and living with lead paint, here's some background on the basic issues and current thinking, with strategies and information to help you manage lead risks.

Lead's Hidden Dangers

Lead damages nervous systems and kidneys. Babies in utero can be exposed during the critical months of brain development by, say, a mother stripping paint from a mantel. Children's brains grow rapidly during the first six years, when lead can "jump into" the cells normally reserved for calcium and iron. This can cause retardation and irreversible behavioral disorders. Because symptoms mimic common illnesses—headaches, stomachaches, cramps, constipation, poor appetite, anorexia, sleep disorders, fatigue, vomiting, crankiness, and clumsiness—they may go undetected. The good news is there has been a 40 to 88 percent drop (depending on the locality) in childhood lead poisoning since the federal government began to push for elimination of lead hazards, banning the use of lead paint in residences in 1978.



So it's important to protect children and pregnant women (pets, too) from lead. Before you begin a renovation, first have everyone in your household go for a baseline blood test to establish their existing lead levels and determine if anyone

is already at risk. Then, as work progresses, have them retested periodically.

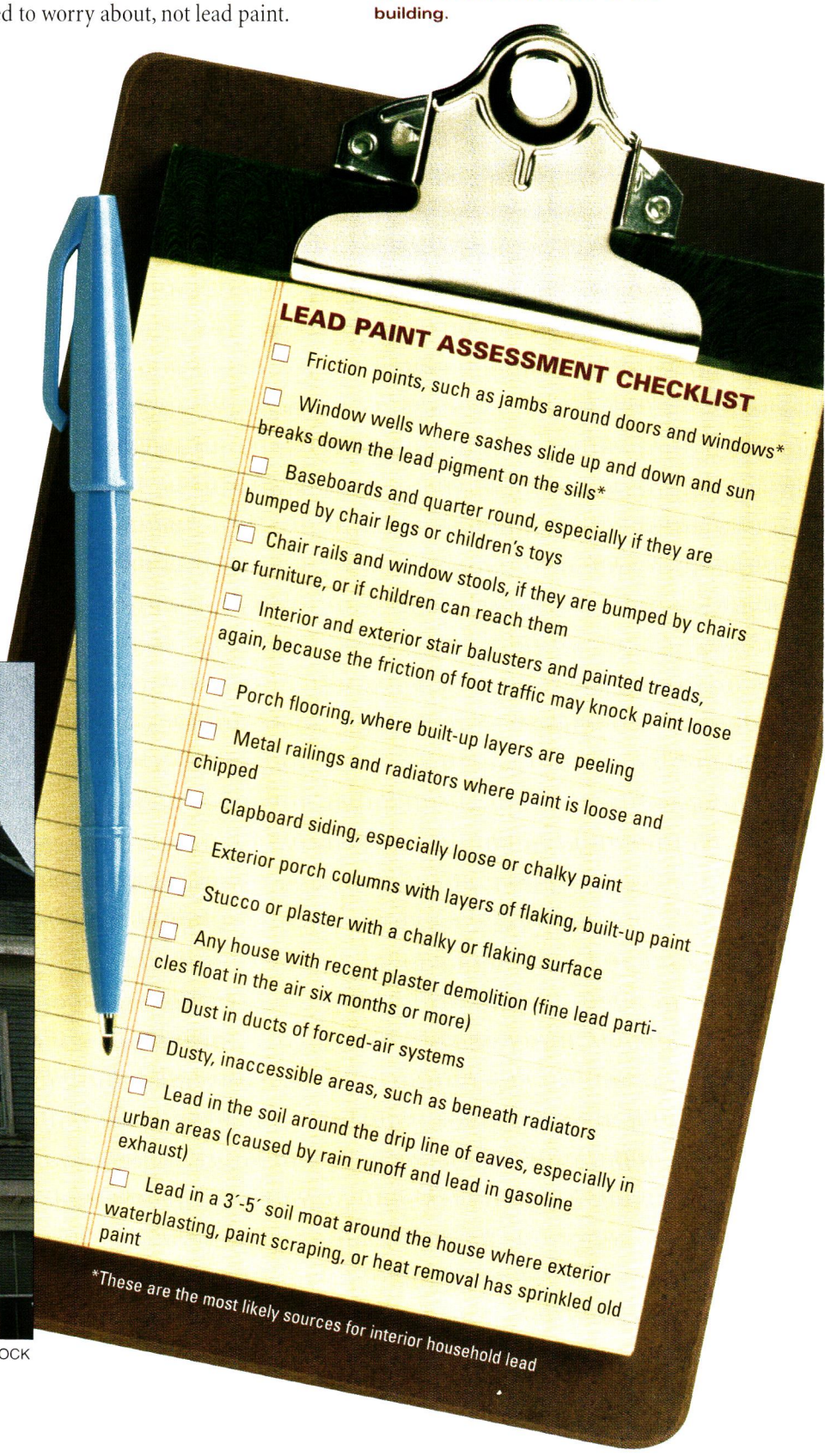
Next, determine possible sources of risk. Though residential lead can have several origins, such as drinking water (from lead pipes), soil (from leaded gasoline), tableware (from lead-glazed ceramics, leaded crystal), and even painted toys, house paint is the source we're concerned about here. To find out if your house poses a health hazard, hire professional help to perform a Lead Risk Assessment. They'll test all the places where lead paint might be found, determine if the paint is, indeed, lead, and evaluate the paint's condition. The assessment should describe the kind of lead-painted surface and whether it is subject to friction, impact, or within reach of children. The assessors will then provide strategies to fix or control known lead hazards. You can also use your own common sense and check areas that are likely to put you at risk.

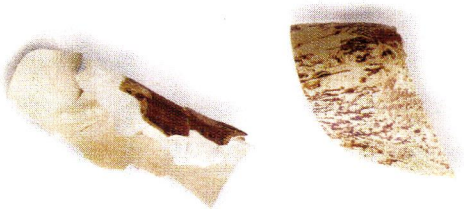
While paint coming off in flakes is an obvious culprit, lead-paint dust is just as dangerous and the most common lead hazard. Only 15 percent of children actually eat paint chips, perhaps attracted by the slightly sweet taste. Dust, though, puts children at risk because toddlers spend so much time on the floor. Most children's lead contamination comes from unwashed pacifiers, hand-to-mouth behavior, or dusty stuffed animals. Remember, lead dust is what you need to worry about, not lead paint.

Lead has been used for centuries as a hiding pigment in paint, as well as a drier for clear finishes, and its presence is a fact of life in old houses. For restorers, the question is how to work and live safely with lead-based coatings, while remaining sensitive to the historic character of the building.



GORDON BOCK





Planning to Manage Lead

The thinking on how best to reduce general lead hazards has changed in the last few years. Once, when children tested positive for lead, building owners were forced to rip out old wood windows. That practice still pops up occasionally. In Rhode Island, for instance, Medicaid pays to replace the windows with vinyl when a child's blood-lead level exceeds 20 micrograms per deciliter. In most of these cases, though, the lead source is substandard housing, not a restoration project. The fact is, such wholesale removal of building parts is not only expensive, it also tends to create dust, increasing the lead risk.

Lately, a more moderate approach has caught on among many public health departments. New Orleans, for instance, has no money to remove windows or repaint, despite the many children affected by lead, so the city emphasizes education of parents who live in unsafe housing. They've found they can make a dent in the lead problem by teaching parents to wash children's hands, improve their diets, use playpens or blankets spread on floors, and keep their homes dust free. Moderation is good preservation too. In Preservation Brief 37, the National Park Service stresses the value of controlling or managing potential lead hazards rather than removing important architectural elements of the building.

Good preservation always starts with the "gentlest means possible," and this is an excellent way to think about the two scenarios most old-house owner/restorers face: the short-term need to control lead-paint residue so that you can safely work on the building, and the long-term need to minimize the risk from lead paint while you live in the building. To help you manage lead, it's important to enlist the services of a professional before you begin remodeling. This way, you can plan how to time your remodel, perhaps deferring major demolition until the kids are older, and how to deal with risks. Remember, a prime preservation goal is to not do anything that can't later be undone.

Work Safe, Work Clean

If you'll be starting an extensive renovation—or even limited lead abatement, such as removing failing paint—pay special attention to daily cleanup. More than anything else, this will minimize your exposure to lead dust. The booklet "Lead In Your Home" from the Environmental Protection Agency (see "Resources" page 49) is essential reading. Although the print version is no longer available, you can read it online and download it to your printer. As you map out your strategy, include these critical points:

Protect yourself. Wear rubber gloves and a NIOSH-certified respirator with a HEPA filter and have the respirator tested to make sure it fits. Simple dust masks are not sufficient. Wear an outer layer of clothing and wash it separately when you leave the work area so as to not track dust through the house.

Filter Facts



Two essential tools for working around lead-paint dust are a NIOSH-certified respirator (right) and a HEPA-filter vacuum cleaner (below). Simpler tools, such as inexpensive "comfort masks" or common household vacuums, can't block fine particles. The key element in both tools is the HEPA (high-efficiency particulate air) filter. First developed in the 1940s for atomic energy research, HEPA filters are designed to capture a minimum of 99.97 percent of contaminants 0.3 microns in size and are common today for "absolute" filtration in hospital operating rooms and computer-chip manufacturing plants. You can rent a HEPA vacuum at most good rental outlets or buy your own ($300 and up). Either way, be sure to lay in a supply of extra filters. When buying a respirator (at industrial supply centers or good hardware stores), make sure the filter is rated for lead dust (purple marking) and to make sure it fits your face without leaks.





RICHARD SEXTON

Peeling paint and failing plaster are obvious sources of lead-paint chips that can appear in an under-maintained building. More insidious is fine lead dust produced by remodeling activity or friction on intact surfaces of doors, stairs, and windows.

Set up a safe work area. Seal off the work site. Creating an "air lock" over the entrance with two sheets of overlapping plastic will keep lead dust out of the rest of the house. Cover vents and heating ducts and shut off air conditioning or the furnace to keep lead dust from circulating. Cover furniture and floors. Work in one room at a time and ventilate the area.

Clean up daily. Wet sweep and wet mop the work area, using phosphate-containing wash water, then rinse. Besides being good at loosening soil from hard surfaces, phosphate binds with lead and makes it harmless. Some states forbid the use of tri-sodium phosphate (TSP), the old standby cleaner, because of phosphate runoff to sewage treatment plants. Don't despair; other cleaners work just as well. Try Simple Green or phosphated dishwasher detergent. Make sure you change the mop water frequently and use clean rinse water. You don't want to simply swirl the lead around with a dirty mop. Strain out paint chips and debris from the mop water and dispose of the solids in a plastic bag.

Vacuum your walls, the tops of doors and windows, and the plastic barrier to your work area. Use a vacuum cleaner equipped with a HEPA filter—the only vacuum that can filter out fine lead particles. Regular vacuums will exhaust some fine lead into the air, where it will float indefinitely.

Mist regularly. Always spray water on lead-painted areas to keep down dust. If you must sand, mist first, then use a flexible pad sander and wet/dry sandpaper. When you sweep, wet down the broom. Chase every dampened paint chip with a vacuum. When drilling or pounding,



Assessing Your Risk

There are several common tests for lead paint, each with their own capabilities and applications.

X-ray Fluorescence If you want to know where your house contains lead paint, you can engage an inspector to survey the building with a portable X-ray fluorescence analyzer. Without disturbing the surface, the analyzer can determine the presence of lead, but not its quantity or exact location in the paint layers.

Laboratory Analysis You or an inspector can send paint samples (typically at least 1" square) to a laboratory for testing (usually by the weight method). If the reading comes back above 1 mg/cm2, that's cause for concern.) Your local heath department, the Yellow Pages, or the Directory of Testing Laboratories can suggest a local lab.

Home Test Kits While over-the-counter lead-test kits are available, the EPA says that they are not accurate enough to distinguish between high and low levels of lead. In addition, they may give a false positive if they react with lead from another source. If you do choose a home test kit to "flag" a problem, you should still have a professional screening or risk assessment.

"Swipe" Tests Swabbing a surface with a moist towelette, then sending it to a laboratory that will check for lead dust, can be a good tool for monitoring the effectiveness of cleanup efforts. Be concerned about the following lead levels: floors, 100 mg/ft2; window sills, 500 mg/ft2; and window wells, 800 mg/ft2.



stop every few minutes to vacuum.

Strip paint carefully. If you must remove paint from woodwork, never use an open flame (a propane torch) or heat guns with temperatures above 1,100 degrees. They increase the chances of releasing lead into the air. Always work with a properly fitted respirator. Never use a heat gun or heat plate if there is a baby or child nearby who might breathe the vapors. Weigh the pros and cons of total paint removal before you begin. Consider stripping the item off site or using a contractor who is state certified to remove lead paint.

Avoid ingesting dust. Do not eat, drink, or smoke in the work area. Wash thoroughly before eating.

Living with Lead

Even if you are not actively restoring the building and the existing painted surfaces are in good condition, many of the working parts of an old house can still pose a potential lead-paint hazard. To manage the lead dust that may occur from day-to-day use, review the red flags on your lead risk assessment, paying particular attention to these areas:

Painted stairs. Because foot traffic on painted stairs knocks paint loose, they can be a source of lead dust. The easiest management option—one that usually qualifies as a lead *enclosure* (a stiff material covering)—is carpet. Cheap carpet works just as well as expensive carpet, and rubber tread covers are even cheaper (although less aesthetically pleasing). If you have historic paint on your stairs, such as graining, carpet or covers will save those paint layers until your children are out of danger.

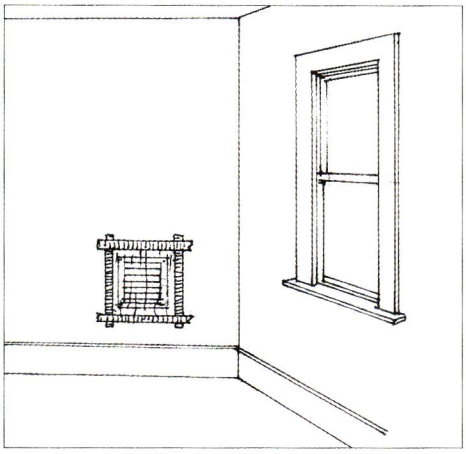
Window pockets. The friction of moving sash can release lead particles because window pockets (the channels where the sashes slide) often contain years of paint. If a risk assessment report identifies your window pockets as a lead source, one option is to install metal jamb liners that will retain the original sash while enclosing the potential hazard. If the windows stick, mist the edges of the sash and remove a fraction of an inch of built-up paint. Later you can remove these tracks and thoroughly strip the jambs and window wells if you like. Also, mist and scrape loose paint from the sills, fill, then paint. (Never dry scrape.) Don't rush into a massive stripping job; you might destroy important color information in your haste.

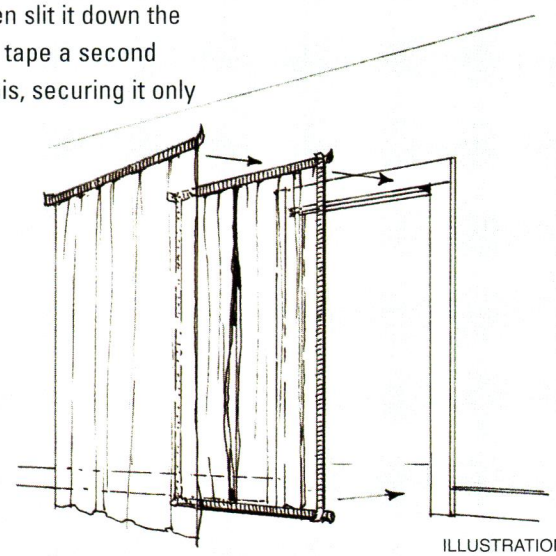
Friction on doors. Where a door binds, paint will chip off, and making sure doors don't stick will net you a big return on the lead front. Seal off the room, then mist and plane down the edges of doors. Make sure the door is beveled properly and that the hinges aren't pulling loose. The advantage of planing, from a preservation standpoint, is that the doors may very well have historic graining. Planed edges can be easily touched up, and the door can then be varnished, with less impact on the historic fabric of the house.

Paint on walls. In the event a risk assessment report identifies your walls as a lead source, it will probably suggest one of the following options. The covering for a lead-painted surface like brick or damaged plaster is often an enclosure, such as the heavy duty wall liner usually referred to as the "bridging material." The benefit of enclosure is reversibility: You

Protective Plastic

To help keep lead dust from leaving work areas, seal all openings. Turn off heating and air-conditioning systems and seal registers (right) with 6-mil polyethylene plastic and tape. Close windows and seal all other vents and holes. Then construct an air lock over the room entrance (below). Tape one sheet of plastic completely around the perimeter of the entrance, then slit it down the middle. Then tape a second sheet over this, securing it only at the top.





ILLUSTRATIONS ROB LEANNA



NOELLE LORD

can strip off the covering later, and you won't contaminate the room by excess sanding or paint prep.

If you should be lucky enough to find your plaster or paint in good shape, you can go over it with an *encapsulant* (special liquid coating). You might think that a coat of latex or alkyd paint on top of your home's lead paint would do just as good a job, but that's not the way the EPA sees it. Approved encapsulants are typically acrylic coatings that form a stiff barrier. After application you can paint the encapsulant the color of your choice or place a wall liner over it if you're going to use wallpaper. An encapsulant prevents lead dust from spreading but, from the restorer's perspective, it can be difficult to remove later. Nonetheless, you should know that these products are available. They might be appropriate for a hallway, below a chair rail (touched by little hands), or for an area where you plan to replaster later.

Full-scale abatement is not only best handled by professionals with the equipment and training to properly remove all lead paint, but it may not be necessary. Less drastic measures, such as enclosures, can manage the health risk with less impact on the building.





Lead poisoning is simple to avoid. Awareness and good housekeeping go a long way toward preventing lead paint health problems while still allowing us to work on and live in our prized older homes.

Resources

National Lead Service Providers Listing System
Lists inspectors who test for lead, provide risk evaluation services, and contractors trained to do lead abatement work.
(888) 532-3547
www.leadlisting.org

National Lead Information Center
Call to find out if your state certifies lead professionals.
(800) 424 LEAD
http:// www.epa.gov/opptintr/lead/index.htlm and
http://www.hud.gov/lea/leahome.html

Lead In Your Home: A Parent's Reference Guide
EPA 747-B-98-002
Well-illustrated and most useful for renovators. Shows how to take precautions before working on a house. Available on-line
http://www.epa.gov/lead/leadrev.pdf

National Park Service
Preservation Brief 37
"Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing." Explains how to plan and implement lead-hazard control measures to strike a balance between preserving a historic building's significant materials and protecting human health and safety.
www2.cr.nps.gov/tps/briefs/brief37.htm

Lead Test Kits
Healthy Home Services
Lead test kit for dust, paint, and water.
(866) 870-6970
www.healthyhomeservices.ca

HomeSafe Lead Test Kit
Kit for testing lead dust, paint, and water.
(909) 796-7565
www.LeadTestKits.Com

WALL COVERINGS / VACUUMS

EPaintStore
Prepasted wallpaper liner for rough walls. One case (12 double rolls) $263.88.
Child Guard Coatings for Lead-Based Paint
Water-based, paintable coating forms a barrier.
(800) 617-3614
www.epaintstore.com/wallpaper/liner.htm

Fein
HEPA Vacuums
(800) 441-9878
www.feinus.com

Soft Shoe'n

Easy-care resilient floors are bouncing back. A buyer's guide.

By Kathleen Fisher Seen any good retro-flooring movies lately? Like some of us, you may look for old-house-décor ideas in the cineplex. For an early 20th-century kitchen floor, *Pleasantville* or *The Majestic* offered potential. Yet we bet you missed the inlay linoleum on the kitchen floor where Clint Eastwood and Meryl Streep clinched in *Bridges of Madison County*, the battleship linoleum that went down with the *Titanic*, or the interiors under Robert Redford's boot heels in *The Horse Whisperer*.

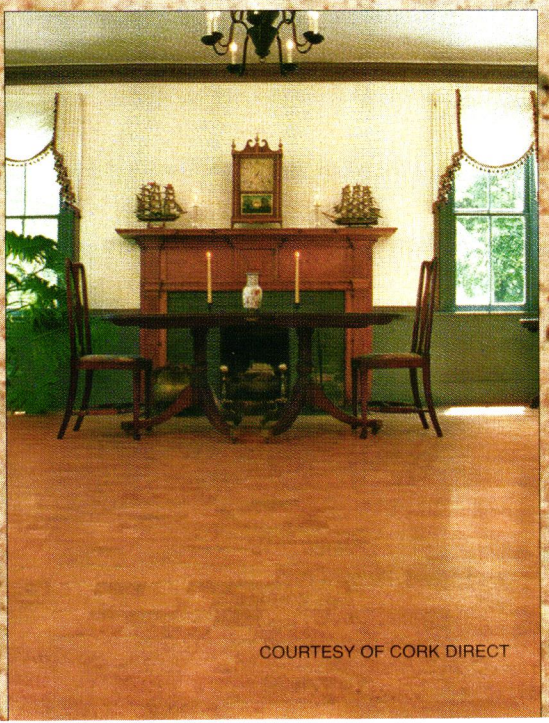
Linoleum City, a supplier just a stone's throw from Hollywood, has fanned the flames of flooring nostalgia with such films for 50 years, however subliminally. From 70 to 100 years ago, resilient floors such as linoleum, cork, and rubber were the choice of trend-setting architects such as Walter Gropius and Addison Mizner. Now Armstrong, the American flooring giant, has concluded the desire for them never went away.

The appeal of these materials has also been fueled by the desire to "build green" (all of them come from renewable resources), concern about formaldehyde outgassing from petroleum-based vinyl flooring, and a desire to avoid the dust mites and other allergens inherent to carpets. They provide soundproofing, comfy resilience in on-your-feet areas like kitchens (where their hygienic properties were a selling point early last century), and with proper care, can resist wear as well or better than hardwoods.



DAVID BOHL / SPNEA

Cork



COURTESY OF CORK DIRECT



COURTESY OF LAURIE CROGAN

Far left: Architect Walter Gropius applied cork to the floor and stair treads of the entry hall of his own 1930s home in Massachusetts. He often looked to materials more traditionally seen in commercial structures because he believed they would wear well. Left: Flooring designer Laurie Crogan used a Deco design for this bar and butler's pantry in Pasadena.

Cork flooring reached its economic pinnacle in the 1920s, when it was chiefly used in buildings where silence was golden—schools, libraries, hospitals, museums, and churches—and its sound-deadening qualities were worth the extra cost. As a residential flooring, its brief day in the sun was in the 1930s, when architects like Richard Neutra tapped it for their own homes and Frank Lloyd Wright specified it for bathroom floors at Fallingwater.

Left: Dallas-based interior designer Leonard Wallace chose cork flooring in turning this 1830s Georgia mansion into a B&B, for both sound-proofing and insulation. Floating cork planks like these in the Leather Natural pattern from Cork Direct can be laid without adhesive directly on old flooring.

BACKGROUND FLOORING CRANBERRY MARBLE FROM AMCORK / PHOTO DAVID SHARPE

Today it's being eyed again for its renewable nature (it comes from the bark of the cork oak, native to Portugal and Spain, which withstands regular harvest of two-thirds of its outer bark), strong resemblance to wood flooring, and easy adaptability to intricate hand-laid designs.

Gordon Lewis, who markets cork for CorkDirect, an on-line supplier, and AmCork, which also sells cork for walls, says that in old houses cork offers a flexibility that works well with floors that are constantly shifting. Especially easy for an amateur to install are floating cork planks, which glue to their own underlayment and then are laid down via a tongue-and-groove system without adhesives. This means you can lay them over damaged wood floors or old resilient floorings that, because they may contain asbestos, are better left in place (see page 53).

You can still buy a traditional 1/2" thick cork flooring from such companies as Expanko, where vice president Rob McKee says that's what he's chosen for his own house. "I just like a flooring that glues down," he says, adding that this cork is also easy to cut and install, requiring only a roller available from rental companies. "We get zero calls for technical assistance."

Cork can look almost identical to wood flooring or marblelike, with lacy striations of subtle color. There's some debate about whether the dyes used to add these tones will stand up to years of wear; McKee says long-lasting color variations come from heating the material to produce variations of brown—not unlike toast.

Companies offer tiles and planks prefinished with wax or glosses ranging from matte to mirror bright, or you can finish cork after installation. Like wood, it can be gouged. Susan Maness of Linoleum City recommends periodic recoatings of polyurethane where punctures might be a problem. Like a fine oriental carpet, it should be protected from sunlight.

Lewis became a cork fan when he saw how well it stood up to heavy sculptures in a museum he designed. Since then he's seen it withstand the movement of crates and cabinets in his office. Potential stains should be dealt with quickly, he says, but floating planks make repair relatively easy. McKee says floating cork is also best for basements because it can expand and contract. Nevertheless, cork probably shouldn't be your first choice if moisture is an issue.

Linoleum



A checkerboard of Ruby and Black Forbo Marmoleum tiles creates a dramatic entryway that's also easy to keep clean. The company's linoleum tiles come in 31 colors.

COURTESY OF FORBO

Armstrong, which led America into the linoleum era in 1909, recently jumped back into the residential linoleum market after a 25-year hiatus, when they realized that homeowners were buying more of it than ever.

Those of a certain age may remember linoleum in the popular "spatter" designs on post-World War II kitchen and utility floors, but its history is much longer and richer. Englishman Frederick Walton invented it in 1863, and today's recipe doesn't vary much from the original: linseed oil and ground cork or wood flour applied to a clothlike backing—then linen or burlap, now usually jute. Linoleum took considerably longer to catch on in the United States than in Europe—particularly in the residential market—until Armstrong began to flack it for all rooms of a home in the 'teens.

As early as the 1870s you could buy designs that mimicked marble or granite, or the streaked look known as jaspe. Walton also developed a method of inlaying, or piecing, linoleum to produce intricate designs similar to ceramic-tile floors. Over the years linoleum also imitated the looks of brick, wood planks, and parquet, and took on Art Deco patterns.

The linoleum being sold today most often sports those post-war marbleized or spatter patterns, in colors that range from earth tones to primary reds, blues, and greens. You can buy it in both sheets and tiles, which are usually about a foot square. The tiles are somewhat easier to lay and allow installers to develop their own patterns, such as the time-honored checkboard, or add color-matched borders. Sellers strongly encourage professional help with the more cumbersome sheets.

Armstrong says you can lay its new linoleum, Marmorette, on top of old flooring if you first put down an embossing leveler—a liquid underlayment that creates a nonporous substrate and prevents the "telegraphing" of the old pattern into the new. As with any flooring, the condition of subflooring is key. Ripples, gaps and holes, debris, and any jutting nails will show through the relatively thin material.

Alkalinity, such as might be found in concrete and many cleansers, will eat into linoleum. Abrasion is an even greater cause of damage; frequent vacuuming to remove tracked-in grit and grime will reduce the need for refinishing.

BACKGROUND FLOORING FRESCO MARMOLEUM FROM FORBO/ PHOTO DAVID SHARPE



COURTESY OF ARMSTRONG

Check Point: Armstrong recently began selling its 18.9″ commercial linoleum tiles to the residential market. This checkerboard of Linoplan Bluebird and Yellow Straw around the breakfast table would wake up the most avowed morning hater.



CAROLYN BATES

Border Guard: An Armstrong ad from the April 1950 *American Home* was the prototype for the kitchen floor of the Shelburne Museum's 1950s House. Using similar Armstrong colors in Marmorette linoleum sheets, David Hunt of Vermont Custom Rugs cut a border of Delft Blue to swirl around a ground of Yellow Straw.



COURTESY OF LAURIE CROGAN

Custom Vines: The small kitchen of this Tudor-style house had a grape arbor outside on the patio. On the other side a conservatory was lit by a Murano glass chandelier festooned with grapes. Together they set the theme for Laurie Crogan's linoleum inlays.

Father Knows Asbestos

With the possible exception of "floating" cork, any resilient flooring you install will need to be laid over a smooth, solid substrate. If that means dealing with an existing floor of old linoleum, asphalt, or vinyl, you should proceed on the assumption that they might contain asbestos—not only in the flooring itself, but in the felt backing and adhesive mastic.

Asbestos isn't a potential health hazard until it becomes friable (crumbly and easily releasing fibers), so you don't want to manhandle flooring that is dry and falling apart or stir up the materials in removing them. Newer flooring doesn't contain asbestos, but unless you can prove otherwise, proceed as though it's there.

If the flooring is tightly adhered, you may want to have a licensed asbestos removal firm do the work for you, or add thin subflooring over the old material without trying to remove it.

You'll run less risk of releasing asbestos fibers if you can remove the flooring in sheets. You don't want to churn them up by sanding, sawing, blasting, dry sweeping, or scraping. Hot water or heat guns, combined with hand scraping, are the safest ways to proceed. The key is to keep the work area moist and to contain it with plastic sheeting. If mastic remains on the floor, try softening it with solutions, starting with mild concoctions such as citrus degreasing solvent or isopropyl alcohol and working your way up to paint thinner. Some people have luck with vinegar or Spin 'N' Span. Place debris in a heavy, impermeable trash bag and dispose of according to local regulations.

Your state or county health department may be able to offer more specific guidelines, and the Resilient Floor Covering Institute publishes a booklet, "Recommended Work Practices for Removal of Resilient Floor Coverings." Contact them at (301) 340-8580 or visit www.rfci.com.

Rubber



CHARLES



COURTESY OF LAURIE CROGAN

Above: German immigrant and brewer Christian Heurich had some 1,000 square feet of interlocking rubber tiles laid in his Washington, D.C., basement—including this lunchroom/pub—in 1894, and it remains amazingly undamaged.
Left: For a law-office foyer in the One Bunker Hill Building in Los Angeles (1930-31), Laurie Crogan laid rectangles of rubber tile that echoed the building's Art Deco exterior.



Rubber may be the wallflower of resilient flooring materials, even though it was possibly the first. Perhaps it's fitting then that the long underappreciated Philadelphia architect Frank Furness patented an interlocking system for 2″ x 2″ rubber-floor tiles in 1894. These floors, which were really only about 25 percent rubber, were attractive and easy to install and care for, but in the long-run got a reputation for not standing up to alkaline moisture, solvents, and environmental assaults.

Laurie Crogan, who designs inlaid flooring of linoleum, cork, and rubber from her Southern California base, thinks rubber fares as well as any of the three if not better. It's wonderfully soft to walk on, she says, and its surface silky to the touch.

You can still admire some of these installations in Washington, D.C., house museums, such as the 1894 Christian Heurich Mansion and the 1905 Anderson House. A few companies sell it today, although most market it for commercial installations, often with a slip-resistant "dimpled" texture never seen in classic houses.

Expanko sells a rubber-cork product, Treadmaster, which McKee says is especially popular for laundry rooms and basements because of its imperviousness to moisture.

Pure rubber flooring—Expanko's is called Reztec—has only taken off again in the last decade, spurred by consumers looking for alternatives to PVC. Its application is similar to that of linoleum, needing attention to substrate preparation.

BACKGROUND FLOORING ICE REZTEC FROM EXPANKO / PHOTO DAVID SHARPE

Suppliers

AmCork
Glue-down parquet cork, floating cork planks.
(888) 955-2675
www.amcork.com
Circle 20 on resource card.

Armstrong
Marmorette linoleum sheets and and Linoplan linoleum tiles.
(800) 233-3823
www.armstrong.com
Circle 21 on resource card.

Congoleum
DuraStone limestone composite flooring.
(800) 274-3266
www.congoleum.com
Circle 22 on resource card.

CorkDirect
On-line seller of cork tiles.
www.corkdirect.com
Circle 23 on resource card.

Expanko
Linoleum, traditional and floating cork, rubber, and rubber cork.
(800) 345-6202
www.expanko.com
Circle 24 on resource card.

Forbo
Marmoleum linoleum sheets and tiles.
(800) 842-7839
www.forbolinoleumna.com
Circle 25 on resource card.

Inlay Floors
Laurie Crogan customs designs inlays of resilient flooring materials.
www.inlayfloors.com
Circle 26 on resource card.

Linoleum City
Retailer of linoleum, cork, and retro vinyl patterns.
(800) 559-2489
www.gtesupersite.com/linoleumcity/
Circle 27 on resource card.

Dogpatch Dreamin'

BY JEFF TULLY In the comic strip bearing his name, Lil' Abner lived with buxom wife Daisy Mae amid the peaceful squalor and ramshackle homes of the hillbilly hamlet of Dogpatch. You won't find Abner's oasis on any road map (save for a now-defunct amusement park in Arkansas), but there is a real-life Dogpatch far from its fictional Appalachian origins. A small Victorian-era neighborhood in San Francisco's Central Waterfront acquired the disparaging sobriquet as it slid into senescence in the 1970s.

In August 1988, high-tech consultant Mark Gordon bought one of the largest homes in Dogpatch, a 3,400-square-foot, two-family residence. Built in 1901, the mostly Queen Anne-style duplex with Classical Revival detailing seemed an unlikely home for a bachelor in his mid-30s, but just three miles south of downtown, it fit Mark's requirements for a location close to shopping and major roads, at about half the cost of similar-sized San Francisco houses.

Geographically separated from the rest of the city by water on one side and railroads on the other, these two streets of less than five blocks each can lay claim to being San Francisco's largest concentration of surviving Victorian-age workers' housing. The enclave of single-family cottages and duplexes was built between 1870 and 1930 to house employees of nearby shipyards, and it prospered until most of them closed at the end of World War II. Over the next 40 years, as surrounding blocks were rezoned from residential to commercial and other homes fell victim to neglect, San Francisco's Dogpatch came more and more to resemble its fictional counterpart.

The neighborhood was so bad, in fact, that the future Mrs. Gordon—otherwise known as Meb—thought the house was a lost cause. Meb doesn't mince words. "I thought it was a dump," she says. When she first saw the house in 1991, the front of the duplex—which appeared not to have been merely covered but dipped in asbestos-cement siding—was lacking any ornamentation. There was



The Gordons—from left, Mark, Albert, Laura, and Meb. The couple's big interior projects were reconfiguring the bath and rehabbing the derelict kitchen for their growing family.

LINDA SVENDSEN

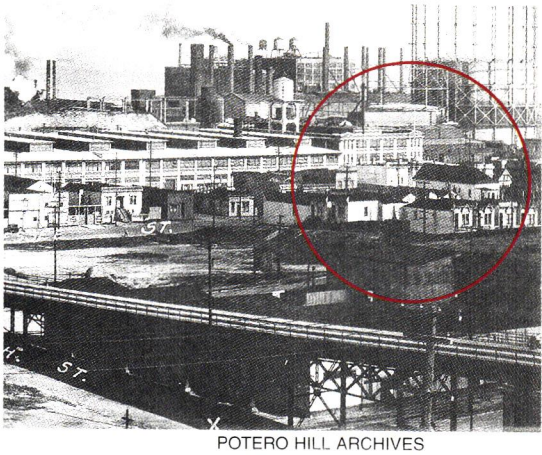


California old-house living is safe and warm in this fresh-faced century-old duplex.

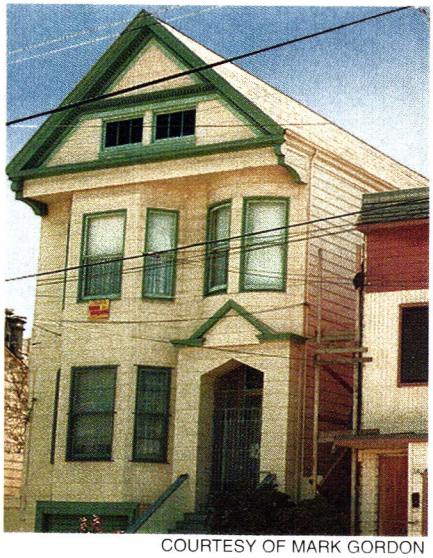


LINDA SVENDSEN

Dogpatch (below in 1908) was established as a modest but respectable neighborhood of shipyard workers' families, but sandwiched between the docks and railroad tracks, grew to resemble its rough-and-tumble cartoon counterpart after World War II.



POTERO HILL ARCHIVES

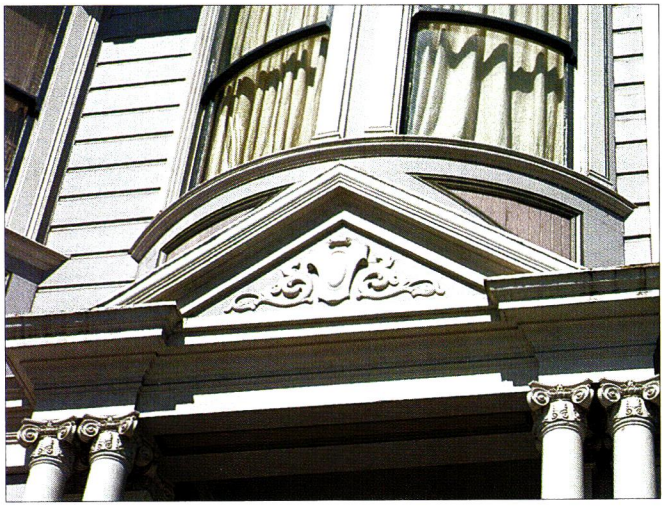


COURTESY OF MARK GORDON

In restoring his home's stripped façade, Mark was like a detective age-enhancing a face—but in reverse. Clues to its trim came from pattern books and neighboring houses.

a floor-to-ceiling metal gate on the front-porch landing and wire-mesh security screens on the first-floor windows. The upper unit, which Mark shared with a roommate, fared only slightly better. The kitchen, according to Meb, couldn't even charitably be called retro—it was simply frozen in some styleless time. "The cleaning," Meb says, "was definitely a lick and a promise."

Mark doesn't disagree. "Back then it was definitely not a chic area," he says. "Dogpatch was a far cry from a 'Painted Lady' neighborhood." Mark had grown up on a Revolution-era farmstead in southeastern Pennsylvania so was no stranger to older houses. He was, however, a complete novice at the "how to's" of owning an older home.





Above: The team used prefabricated plaster for the entryway capitals, choosing a pattern and size they thought close to the originals, and for the ornamentation in the pediment. Right: Despite the sorry state of the interior, it retained details such as cupid arches near the top of the Gordons' stairs and in the hallway of the lower unit.

At first Mark planned to improve the building in three key areas—rehabilitating the upper unit's kitchen, adding a second bath to the upper unit, and removing the asbestos-cement siding from the front façade. Because his finances were limited, though, for the first few years he concentrated on updating the downstairs unit, which he rented out.

Once he'd met Meb, much of Mark's energy went into convincing her of the house's potential—and that an ugly hole in the kitchen wall wasn't the result of gargantuan rodents or out-of-control parties, but his own misdirected search for electrical wiring. Mark's persuasions finally won out and in 1992, Meb moved into Mark's upper flat and immediately began adding a woman's touch. The couple were married in October 1993.

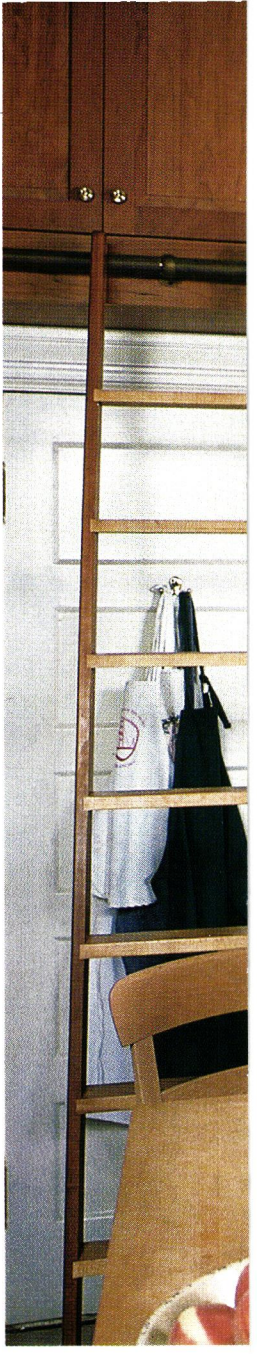
Now armed with two incomes, Mark began working with an architect to expand the upper unit's existing bathroom and add another bath. Their plan for the unit, originally constructed with a two-room bathroom (tub and sink in one room, toilet in the other), called for "pushing" the tub and sink room into the adjacent kitchen pantry to make room for a sink and shower in the toilet room.

A Poker-Faced House

Before beginning interior modifications, Mark wanted to complete what he assumed would be the simple removal of siding from the front façade, followed by a fresh coat of paint. Once he removed the first section of siding, though, he realized that a mere paint job wouldn't restore the building's scalped exterior.

When the asbestos-cement siding was added in 1940, much of the ornamentation one expects to find on houses of a similar age and style was either removed or chiseled away. The siding, applied in individual sheets, required a flat surface to achieve that highly desired, one-dimensional look.

The spandrels of the two-storey chamfered bay window were missing, as were



Above: The 14′ x 14′ kitchen retained no original materials, so the Gordons went with stone counters, tall cherry cabinets accessed by a library ladder, and an island that allowed informal seating and "all-hands" preparation. Far right: As with all old houses, there are always minor touch-ups to be done and other big projects on the "someday" list.





PHOTOS THESE PAGES LINDA SVENDSEN

the ornate pilasters that separated each double-hung window. Stumps offered the only hint that Classical Revival twin columns once stood in the entryway. The few details that survived were elements that couldn't be wrapped in siding: large modillions under the projecting cornice and two large cornice end brackets.

Realizing that the front façade needed an enormous amount of work, Mark took time away from his business to act as general contractor for both the exterior restoration and interior rehabilitation work. He enlisted the aid of a preservation architect and skilled carpenter, as well as a small work crew.

The team developed plans based primarily on discovering paint ghosts, perusing pattern books, and comparing neighborhood houses of the same vintage. These clues led them to replace the remains of the front porch capitals with prefabricated, plaster capitals that approximated the details and dimensions of the originals. "Discovering the profile of the column capitals was a challenge," Mark says. The team used new wood to craft the vertical pilasters and diamond-pattern spandrels for the chamfered bay window. Restoration of the front façade required finding rustic channel siding to match the rest of the building's original siding; they faced the gable in flush wood siding.

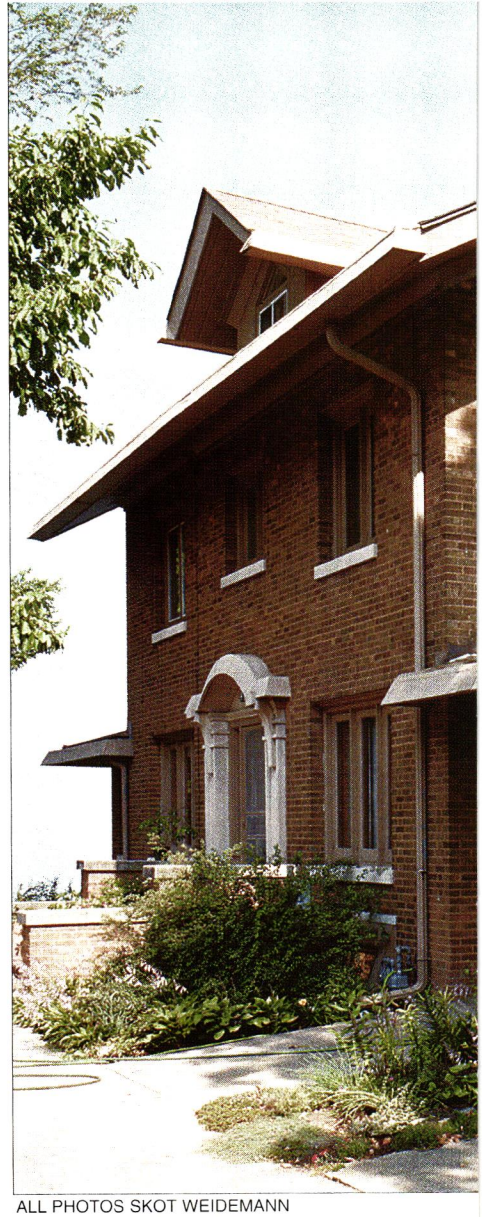
Mark and his crew restored the front façade in only four months, completing the interior work over the next five months. The new two-bath configuration and rehabilitated kitchen have made life a lot more enjoyable for the couple and their children, Albert, 6, and Laura, 3. One of Meb's fantasies is converting the attic into a family room, but that would require cost-prohibitive changes to bring the entire building up to code. A more likely scenario is finishing the upper unit's laundry and storage room, which began life as a covered porch.

Even with that work still pending, the Gordons take pride in attention to detail that has taken the house back in time. While its style is 1900, it looks as though it was completed only 20 years ago. Their project was one of the earliest and still one of the most impressive efforts to preserve a unique piece of San Francisco history—in the former backwater known as Dogpatch.

Jeff Tully is a planner for the city of San Francisco.

Planning for Problems

How to set up a routine inspection system for periodic maintenance.



ALL PHOTOS SKOT WEIDEMANN

By Jacob Arndt Cyclical maintenance routines, long employed at commercial properties, are increasingly common for the care of historic houses. Professional property managers realize that ongoing monitoring is a more cost-effective strategy than reacting to periodic repairs as stop-and-go emergencies or expensive surprises. Planned maintenance schedules also help you avoid risky last-minute searches for the right people to work on a historic property.

The trend in property management is toward creating the cyclical maintenance procedures—checklists of tasks and documentations carried out on a periodic basis—as well as using traditional materials that are more compatible with the original building fabric. Our work restoring Prairie-style landmarks in the Midwest has produced some useful practices along these lines. Wrightian architecture in particular produces such far-reaching stresses in building materials that ongoing assessments have taken on an important role in keeping skyrocketing operating costs in line.

We are taking advantage of years of European experience in managing cultural assets with systematic monitoring. After sifting through elaborate testing on centuries-old churches and chateaux, we find their literature useful for the care and repair of structures built with traditional materials and methods.



As you inspect, differentiate between hairline cracks in masonry and actual fissures penetrating the wall.

Making the Initial Inspection

Since your initial inspection will be the basis for future periodic assessments, start by documenting the building components by categories. A typical table of contents for our professional Inspection Reports includes sections for:

- Roof systems
- Water discharge systems (gutters, downspouts, valleys)
- Wall openings
- Walls (exterior)
- Walls (interior)
- Floors and staircases
- Finishes (paint, varnish, tile, etc.)

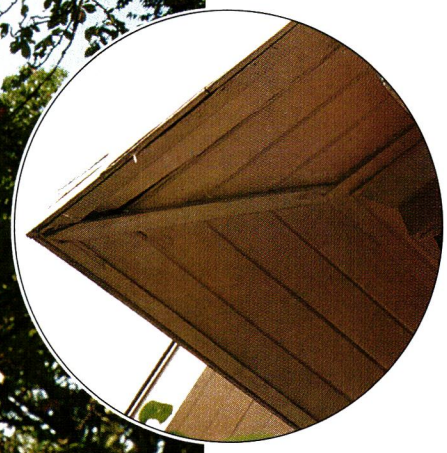
Each of these categories will have its own page (or more) in your personal maintenance report. Later you can assign the category a priority for your maintenance/repair schedule and finally, establish a budget after you have estimates for the necessary work.

Mechanical systems (plumbing, heating, electrical, air conditioning) will need close monitoring, some by an appropriate professional, but you should also include a section in your records for visual inspections performed by you or a contractor.

The initial report should list all the visible defects in these areas, then consider each separately for remedial action—either immediately or later over, say, a five-year plan. Be thorough and systematic in your inspection, taking care not to disre-



Regardless of the size or complexity of the building, an inspection checklist provides valuable information to initiate and facilitate repairs.

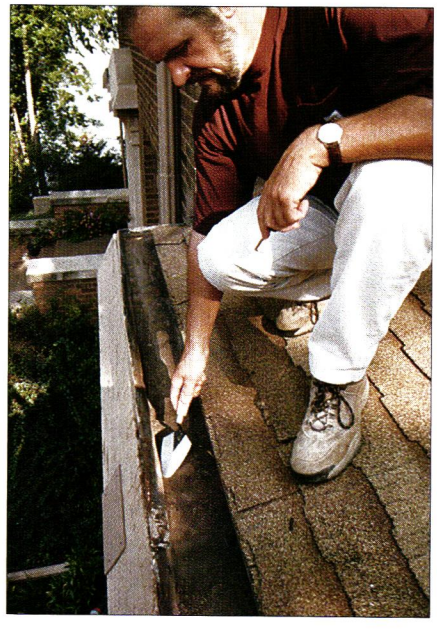


Built-in gutters need periodic cleaning and close monitoring. Any ignored failures can, over time, cause severe damage to soffits and walls below them, requiring extensive repairs.



gard seemingly insignificant conditions. Though most of the inspection can be visual, occasionally aided by binoculars or a magnifying glass, some of the investigation requires other senses.

Materials like solid wood or masonry emit a characteristic sound when tapped with a hammer. Floors feel solid when you jump on them or they might give a little. Note surface aberrations, such as water stains, insect debris, spores from fungus, paint that looks and feels chalky, wallpaper wrinkles, or plaster separations. Dampness from wet earth, mustiness, or sour odors are all signs to be recorded. When you later consider these individual conditions in the context of your records, many of them will be connected to a single cause or two.



Cleaning gutters lets you inspect for signs of failure. Here, rubber membrane used to cover problems in the sheet metal became brittle within 12 years and pulled away from the gutter.

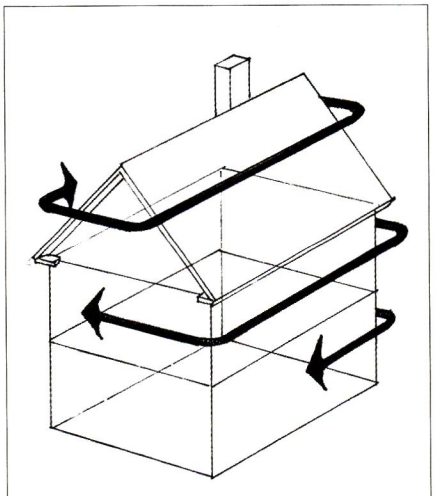
Roofing

Asphalt roofing puffs up at the corners and becomes brittle after 15 years or so, showing cracks or crazing that indicate areas of possible failure. When these conditions show up, it's time to schedule roof replacement.

Planning Your Inspection

Begin your initial inspection with an orderly sequence and stay with it. Start at the top of the house and work down. At each level, follow a clockwise pattern horizontally around the building. This way there is a logical progression to your observations, and if there are gaps, insertions, or questions in your notes that need to be addressed later, you can easily retrace your steps. On top of this, if you don't stick with the same sequence, the next set of hands—a contractor for instance—will not be able to use the report accurately. For example, three architects working on a building to be disassembled and rebuilt at Old World Wisconsin used three different systems to map the stonework, and each had his own color code on each stone. This made the project very confusing for the masonry contractor. Choose one system for the entire building.

After making rough sketches of each exterior elevation and taking photos, begin noting the conditions. Start at the top left and work in horizontal bands across the wall—say, above the window line to the ceiling. Then, reading from the left, survey a section that includes the windows, doors, and sills. The next reading, from left to right, would be the band that includes the area below the window sills to the floor. Note conditions such as cracks in stucco or masonry, sketching their direction and measuring their length. For wood sheathing, notice popped nails and loose members, sponginess indicating rot, weathering cracks, or any twisting or sagging. Also check walls for plumb. The idea is to take note of everything for later analysis. Inspect the integrity of wood members at joints and their end grain by gently prodding with a knife or awl. Wood decay begins at areas like these that capture moisture or that open up from movement caused by wind or frost.



Begin inspecting at the northwest corner, moving clockwise through each level. Use compass points (east, west, etc.) to describe locations, rather than ambiguous "left" and "right" notations.



An added benefit of inspection and maintenance schedules is that they provide a regular contract for restoration firms and, consequently, the opportunity to foster training in historic structures management.

Roof Systems

When inspecting your roof, look not only at the condition of the roofing material and flashings, but how the structural loads are collected and carried down to the walls. Notice whether the ridge is sagging, or if the rafters are straight and free from major cracks or gaps where they meet walls or other members. Record any evidence of stains from previous moisture —especially at the openings around chimneys and vent pipes. Tap the ends of roof members and probe with a pocket knife for mushiness or rot. If the rafters are tilting in one direction and pushing a gable wall, it may need wind bracing.

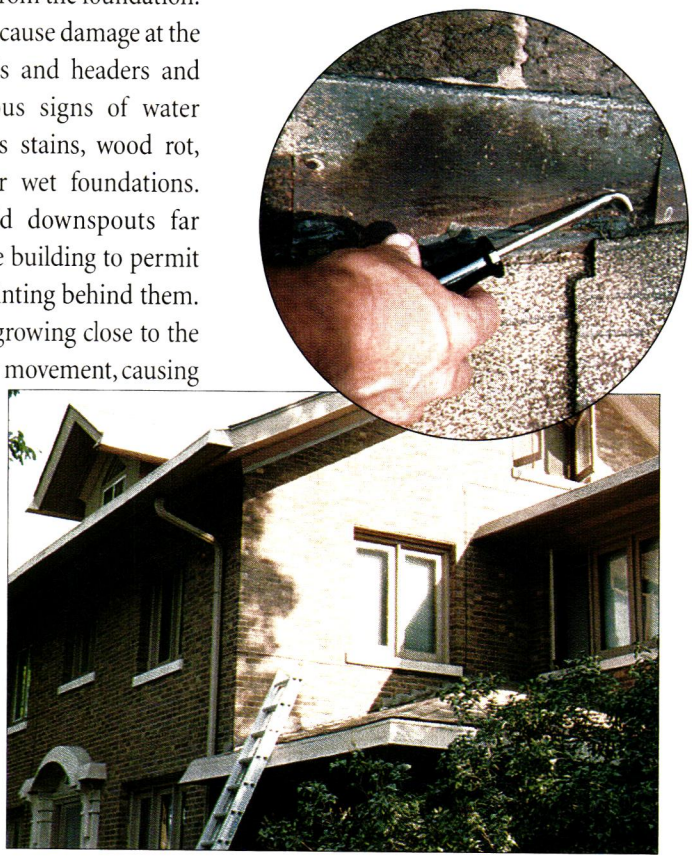
Examine eaves and gutters from a ladder. Check to make sure the gutters are solidly attached to the roof or fascia and that soldered joints are sound. Place a 4′ level on the gutters to see if they slope down toward the downspouts. Look carefully for cracks in the flashing at the chimney and parapet walls, as well as the valleys between roofs; note the age of the metal. Any evidence of pinholes signals a need to replace flashing. Specify copper or lead for flashing. The extra cost is negligible, and the life of the material is at least equal to the life of the current owner. Check the roofing material itself for slippage (if tile or slate) or for cracks, curling, or crazing (if asphalt). Metal roofs have a high thermal expansion rate and may bulge or "oil can" and suffer fatigue. Sight the overall roof surfaces to see if any plane is deflecting.

Chimneys generally become damaged above the roofline, where moisture and thermal extremes take their toll. The top of an old chimney flue generally needs repair or replacement, along with 12″ or so of brickwork, due to the combined effects of flue gasses and moisture decomposing the mortar.

Water discharge in general is one of the most important elements to consider in any maintenance plan. Ideally, during a heavy rain is the time to observe how the

building conducts rainwater from the roof, through the gutters and downspouts, to disposal well away from the foundation. Wind-driven rain can cause damage at the wall openings on sills and headers and glazing. Many obvious signs of water problems show up as stains, wood rot, crumbling mortar, or wet foundations. Brackets should hold downspouts far enough away from the building to permit air movement and painting behind them. Check for shrubbery growing close to the building; it hinders air movement, causing walls to remain moist for longer periods of time and promoting deterioration in wood or masonry.

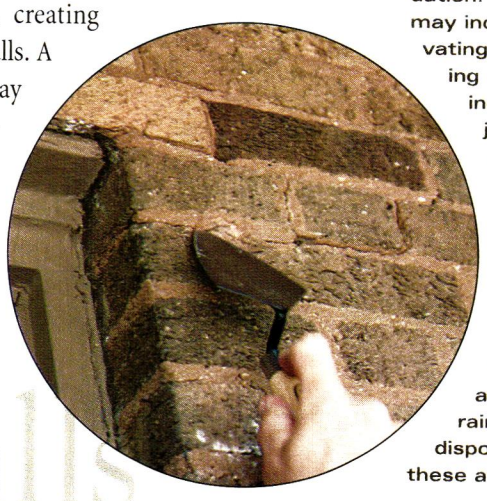
Rain can sit on window sills and foster rot if the paint has blistered or glazing has shrunk back from the wood. To test for dampness sources in the basement, place a sheet of plastic on the floor for a day to see if any moisture collects. Good ventilation in these areas will make them more useful and prolong the life of the building.



Top: Pinholes or severe rusting indicates flashing that is starting to fail. Replace it as soon as possible, ideally with durable sheet metals such as copper or lead. Above: Get double-duty out of ladders set up for inspection by performing minor maintenance, such as gutter cleaning.

Windows and Doors

Inspect windows and doors for proper fit and function, since forcing them can damage the frames. Wood sills can rot if not properly maintained, creating moisture paths into the walls. A sagging arch or lintel may indicate rotten framing hiding underneath or more serious structural problems. A door threshold can be deflected up by structural movement and cause the door to jam.



Diagonal cracks at openings generally indicate settling at the foundation. Remedies may include excavating the footing and repairing mortar joints or replacing broken masonry units. Prevent future problems by paying close attention to rainwater disposal in these areas.

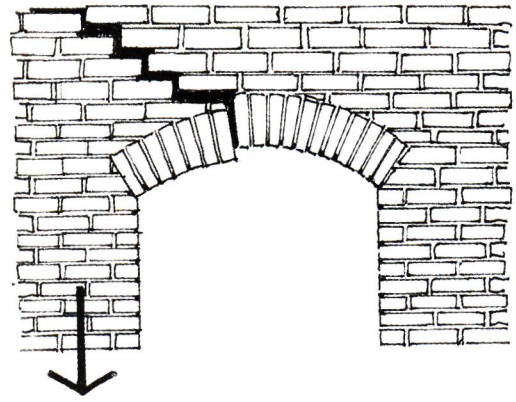
Getting Good Help

Finding the right contractors or other professionals to support a cyclical maintenance plan is critical. Professionals executing the annual maintenance procedures can be screened to establish their knowledge of older buildings as well their ability to interpret signs of potential problems. They should be experienced at remedies that use traditional materials and methods, saving money on today's repairs as well as over the longer term. Beware of the contractor or consultant who wants to use new construction materials on historic buildings. They can be much more expensive, age differently, look awkward, and be irreversible or prohibitively expensive to correct.

One way to assess consultants' experience in historic restoration is to test their familiarity with the materials in the structure. Building stone will be a particular type, for example, coming from a specific quarry and exhibiting certain characteristics. Mortars are more or less lime rich and generally never need repointing over the entire building. Wood is also a certain species and age, and a wood-frame building will have period practices and designs associated with it.

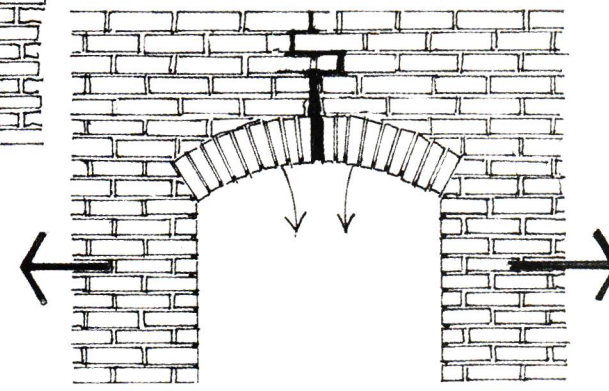
You should also look for craftspeople who have the skills and resources to work with original replacement parts. For example, rather than buy cheap flashing material off the shelf, seek a contractor with the tools and experience to custom bend copper. Generally, the parts of old houses need to be replaced in-kind. Specifications for anything different may reflect the experience level and resources of the architect or consultant behind them. Lining up traditional building products or services may require more lead time than new construction, but with the maintenance strategy outlined here there will be plenty of time to order and prepare for repairs. As a bonus, the outcome will generally be less expensive than emergency repair by inexperienced people, as well as more pleasing.

Masonry walls often show signs of failure around the tops of window and door openings. The way in which arches crack can help identify the underlying cause. For example, abutment movement is often behind two commonly seen cracks: vertical cracks that are wider at the bottom than the top and stepped cracks where one side of the masonry is lower.



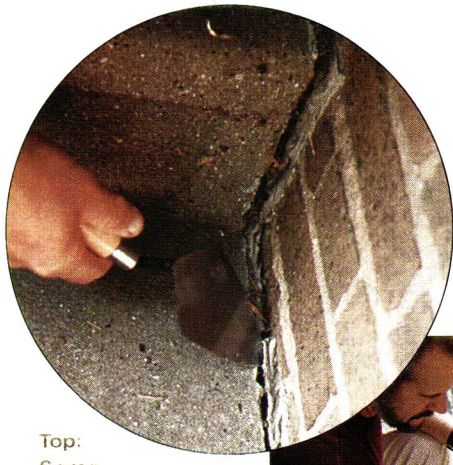
Differential Settlement
One abutment falls relative to the other, creating a stepped crack.

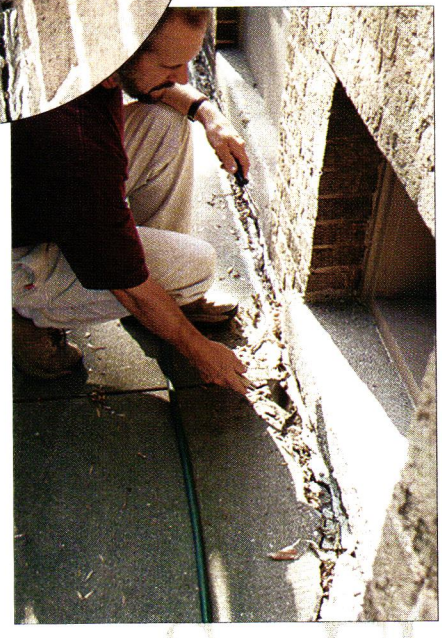
Horizontal Movement
Both abutments move out, creating a tapered vertical crack.



Walls

Historic masonry walls need to be examined closely for signs of mortar deterioration, usually showing up as obvious missing material and areas of crumbling, soft powder. Generally, the deteriorated portions have been exposed to water either from faulty downspouts or from vegetation too close to the building. The excessive moisture breaks down the mortar and allows fungi or weeds to take hold. Since poorly performed mortar repairs can ruin the look of a wall and cause serious structural problems later, it is important to carefully specify the right mortar and application. Lime and sand were the only ingredients in the mortar used to build the vast majority of historic masonry. Expect to experiment with the sand and lime content to get the right match. Repair only the deteriorated mortar. Never remove whole segments of sound historic mortar because creating a compatible replacement is difficult.





Top: Some caulks and sealants turn hard after a few years, losing their ability to expand and contract. Right: Hard caulk may be nearly impossible to scrape off without taking up some of the underlying material. Proper two-piece flashing is more practical and traditional.

Sketch the elevation and draw the location of any cracks, usually occurring at the window or door openings. Inspect the cracks and note if they are stepped fissures, where only the mortar is separating, or if the masonry unit itself is cracked. Indicate the condition on the drawing to help establish priorities for a maintenance schedule. Also note the width of the cracks and their direction of movement, whether horizontal or diagonal. Usually a diagonal crack indicates ground settlement. If the crack is wider at the bottom, the ground may be moving horizontally as well. Vertical cracks usually indicate poor unit bonding, where the bricks or stone have a minimal overlap, making the wall weak.

Investigate the soundness of masonry walls by tapping the stone or brick lightly with a hammer handle. Solid masonry will emit a wholesome ring, whereas a hollow, dull sound indicates an unsound unit with a crack or other separation from the rest of the wall.

To show how cracking patterns go through the structure, record internal cracks in, say, red ink and external ones in

Stairs & Floors

black. To document cracks in detail, set a scale beside them and take photographs to enlarge later. Any crack you determine to be serious should be gauged to measure its movement over a period of months or years.

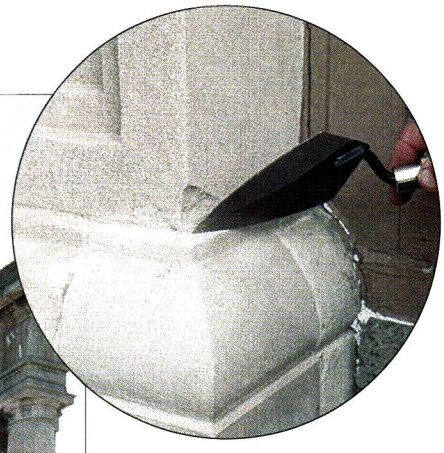
Although foundation troubles will often announce themselves as fissures caused by settling, it is useful to dig down to the footing to discover their full extent. Note the moisture content and permeability of the soil and assess the suction of the masonry units. This data will help you determine whether the building needs barriers or other measures to stop moisture penetration into the basement. Usually the masonry units will be spalled or otherwise crumbling and deteriorated if there is excess moisture.

Mechanicals

Mechanical and electrical services in large buildings should be checked once a month. Air conditioners that drip on window sills, faulty taps and valves or connections, leaking pipes, insufficient supports for pipes, and corrosion all need to be noted.

The sizing of pipes, as well as the condition and performance of the plumbing, hot water, and heating systems should be checked by a professional. Likewise, electrical installations are subject to rapid obsolescence and pose a fire risk if overloaded or if insulation becomes brittle. An electrician should be asked to report on potential hazards.





Cracks or spalling at the base of stone columns is the result of pressure from movement or settling. Repair them with a Dutchman of stone that matches the original material.

Salt deposits indicate water penetration, which allows salts in the masonry to migrate to the surface and remain after the moisture has evaporated.

Masonry

The Report

The initial report will list all the visible building defects, such as rotting ends at roof rafters, cracks in masonry, poor water discharge systems, peeling paint, plaster separation, leaking pipes, and so on. You then need to give each problem a maintenance or repair priority. Certain defects may need immediate attention. Clear recommendations for such action should follow from your initial investigation so you can obtain specific estimates from appropriate historic restoration contractors.

In assigning priorities, use the following hierarchy:

I. Immediate needs. These are steps necessary to insure safety and preservation of the fabric of the structure.

II. Urgent work. This is required to prevent active deterioration, such as rainwater penetration, fungus attack, or a failing foundation.

III. Necessary work. These would be procedures required for the building and its present or proposed use in the context of your needs and resources.

IV. Desirable work. This is recommended to enhance the use or appearance of the building, or for adaptive use of the structure.

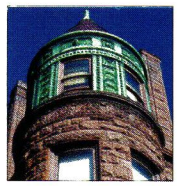
V. Items to be kept under observation. This category, for example, monitors active movement or installations such as roofs that are nearing the end of their service life and may need renewal within, say, 10 years.

The report should give a clear picture of the state of the building. It should also outline the steps necessary to bring it back to a condition appropriate to its use and then be a springboard for a maintenance program. Repairs are budgeted by priorities, bringing problems under a rational, long-term maintenance package that will not only prolong the life of the building but help to reduce overhead costs.

Longtime OHJ contributor Jacob Arndt operates Northwestern Masonry and Stone in Lake Mills, Wisconsin, (920) 648-2232.

Inspection Tools

Your basic inspection equipment kit should include a 1) clipboard with paper for notes and rough sketches; 2) good flashlight; 3) pocketknife; 4) measuring tape; 5) plumb bob; 6) 4' level; 7) binoculars; 8) camera with flash. Use a hammer for testing masonry and timbers for soundness. In addition, it pays to have two extension ladders available (with helpers to move them), plus a good stepladder for access to window and ceiling components. This way, while you sketch and photograph elevations, you can also clean the gutters and downspouts during their inspections.



Romanesque Revival

Urban castles for gilded-age barons.



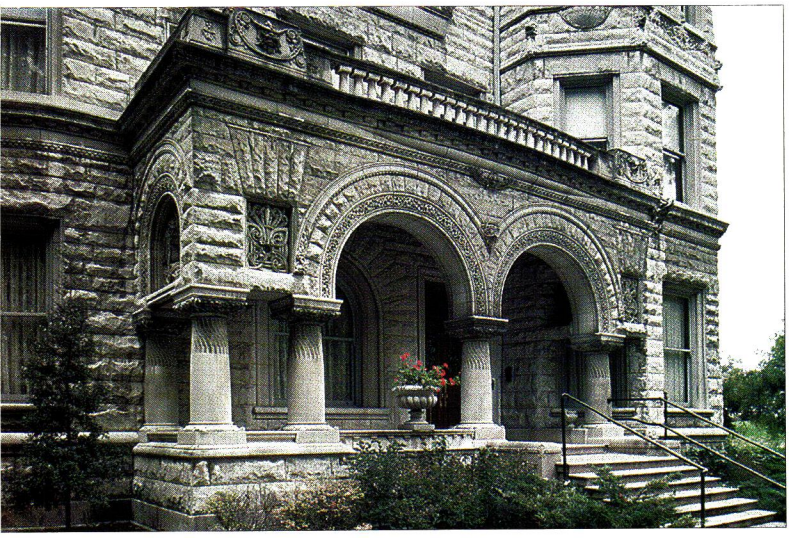
PHOTOS THIS PAGE JAMES C. MASSEY

Bold, massive, and powerful, H.H. Richardson's reincarnation of the Roman arch sets off the unassuming service entrance of the Glessner House, creating an icon of the Romanesque Revival style.

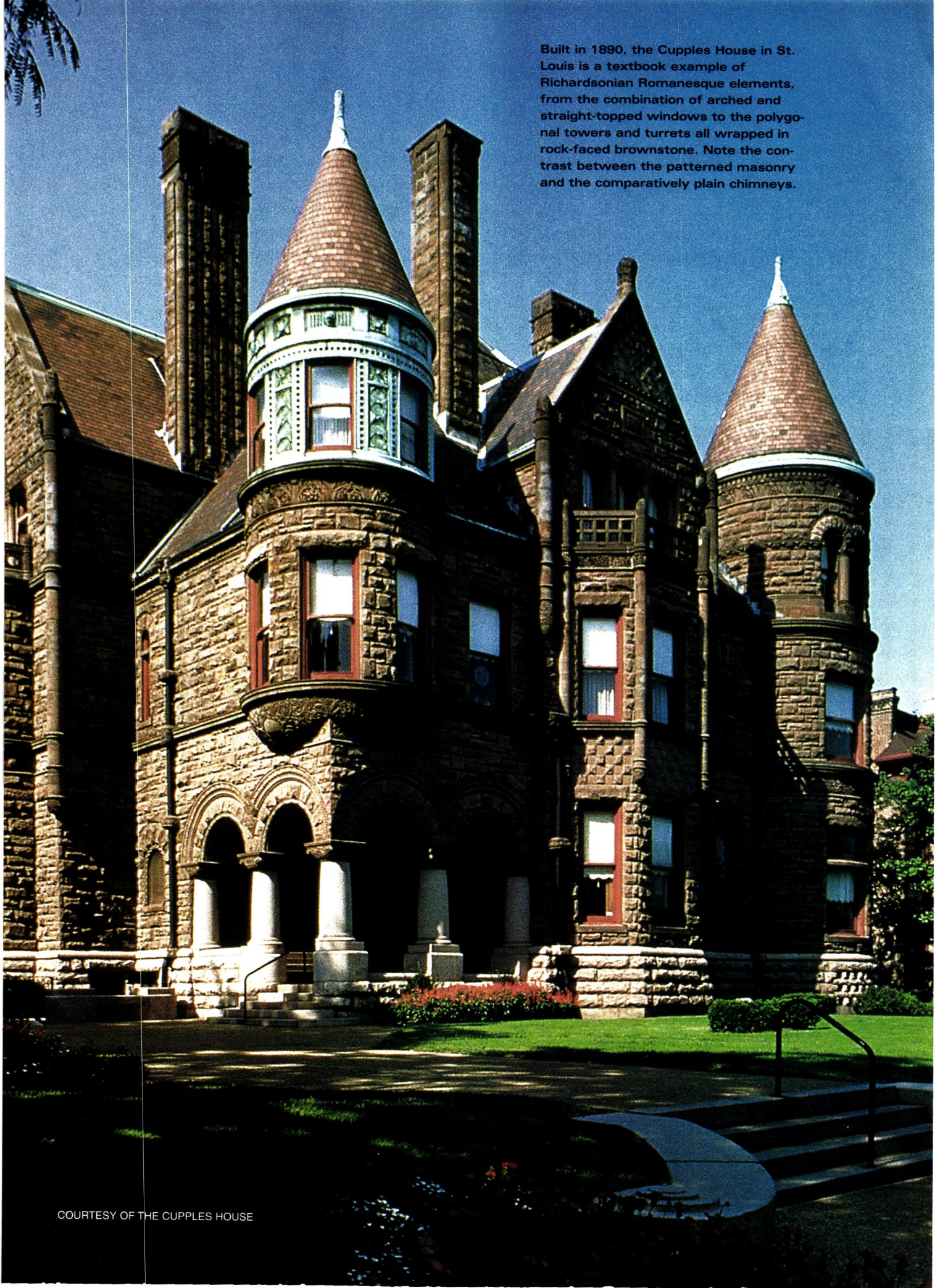
By James C. Massey and Shirley Maxwell

Although the light-hearted and infinitely adaptable Queen Anne-style house ruled almost unchallenged in America's late 19th-century suburbs and small towns, it wasn't the only style on the block in big-city neighborhoods. A very different architectural model—the castlelike Romanesque Revival—briefly established small strongholds in urban areas from the late 1880s through the '90s. Ironically, this masonry stalwart took the stage just as America was reaching the peak of its great post-Civil War "wooden age" of houses. Its massive stone or brick walls, arched and arcaded entryways, and round-arch windows came to symbolize the prosperity and worldliness of the newly moneyed classes, rivaling even the superluxurious French Chateauesque style.

Does it seem strange that architecture with such a strong European flavor should have captured the fancy of builders on this side of the Atlantic? Well, the world was shrinking, with trans-Atlantic steamers regularly crisscrossing the big water and lots of folks with lots of money dashing off to see the Continent and bringing back ideas about Culture with a capital "C." As for why they were attracted to the Romanesque Revival, a little history lesson helps explain the appeal.



Architect Arthur Loomis turned the columned arcade, a common Romanesque feature, into this elaborately detailed entrance porch for the Conrad House in Louisville, Kentucky.



Built in 1890, the Cupples House in St. Louis is a textbook example of Richardsonian Romanesque elements, from the combination of arched and straight-topped windows to the polygonal towers and turrets all wrapped in rock-faced brownstone. Note the contrast between the patterned masonry and the comparatively plain chimneys.

COURTESY OF THE CUPPLES HOUSE

What's Roman about Romanesque?

One of the legacies of the Roman Empire's conquest of Great Britain and Europe was a pre-Gothic style of architecture loosely based on Roman construction and aesthetic principles. Stone arches and arcades, grouped columns, pilasters, shallow buttresses, and vaulted domes made up the sturdy backbones of the monasteries and cathedrals that abounded in the new Christian kingdoms of Europe from the 9th through the 12th centuries. While not strictly Roman in the classical sense, this type of architecture owed enough to Roman design to be called Romanesque and became the unifying model for church buildings across premedieval Europe.

In Washington, D.C., Thomas Schneider became known for his rows of Romanesque Revival town houses built in brownstone or brick. For a style often applied to large public buildings, Romanesque worked surprisingly well on an urban-dwelling scale.

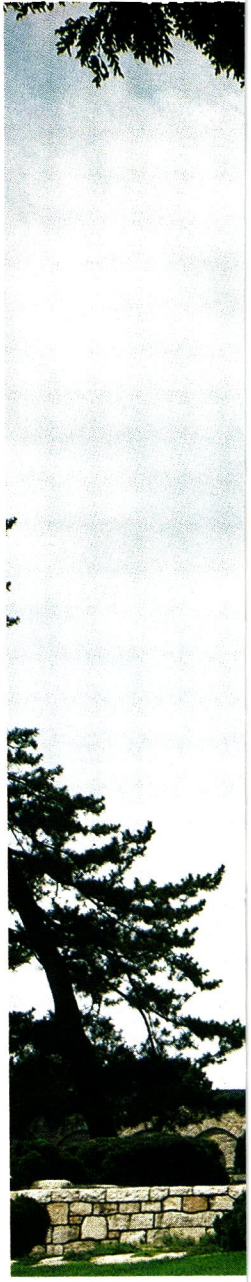


JAMES C. MASSEY

Centuries later, European reformers of the 1840s such as art critic John Ruskin were seized by an urge to "purify" church architecture (which was by then inspired mostly by some form of Greek classicism) by returning to its medieval Christian roots. This fervor brought about a revival of both the Gothic and the Romanesque styles. In the United States, these styles were used mostly for churches and large public buildings, such as courthouses. The Smithsonian Institution's "Castle" on the Mall in Washington, D.C. (1846-51), by architect James Renwick Jr., is one of the most well-known of these early Romanesque Revival buildings.

The real rise of the Romanesque Revival came later, coinciding with the full flowering of the Industrial Revolution. Among the many byproducts of industrialization were booming cities and an increasing number of huge personal fortunes. Both these factors made an expensive style like the Romanesque Revival attractive to the wealthier classes. In the 1870s and 1880s, interest in Romanesque buildings was advanced by the work of a single genius, Henry Hobson Richardson. Although he didn't invent the style, the name of this brilliant Boston architect became so thoroughly identified with Romanesque in America that it has ever after been called "Richardsonian Romanesque." In the 1870s Richardson's designs for the Allegheny Courthouse in Pittsburgh and Boston's Trinity Church set his stamp on the Romanesque Revival. When he later transferred Romanesque elements to residential buildings, such as the Glessner House in Chicago, other architects and urban developers took note.

Richardson's powerful and controversial Glessner House, erected in 1886 in a closely built block of ornate, High Victorian homes, stunned (and in some cases offended) the Glessners' prosperous neighbors with its rugged simplicity, but its originality and forcefulness were not easily dismissed. Except for a massive, low-arched service entryway of stone and a row of big windows with colonnettes at the third floor, the face that Glessner House presented to the street seemed flat and almost featureless. To some critics, the building suggested a 150′ long, low fortress of grey stone. Much of its monumental effect and subtle interest is due to Richardson's careful design and placement of each stone. In the rear of the U-shaped house the effect is softened. Here, brick-faced walls form a courtyard around a private garden, while large windows, rounded tower,



Glencairn (1928-39), once the home of the Pitcairn family in Bryn Athyn near Philadelphia, is a remarkable example of modern Romanesque Revival. Designed by Raymond Pitcairn (whose father founded Pittsburgh Plate Glass), it is now open to the public.

HABS PHOTOGRAPH BY JACK E. BOUCHER

porch, and veranda bring the architecture back to human scale.

Romanesque after Richardson

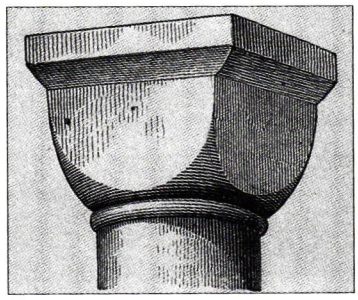
As it turned out, the Glessner House's austere form was far from typical of the way the Romanesque style would be used in most American houses. After Richardson's untimely death from kidney disease during the construction of the Glessner House, his successor firm, Shepley, Rutan, and Coolidge, did only a few buildings in the Richardsonian Romanesque style. However, Richardson's bold use of masonry walls and arches was emulated by other architects throughout the country, particularly in the larger cities of the Northeast and the



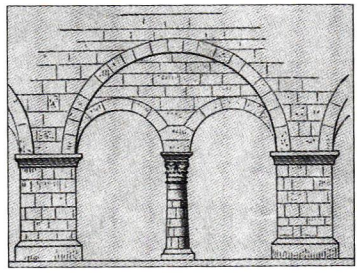
JAMES C. MASSEY

Romanesque was almost as popular in brick. This house in Louisville (left) shows the characteristic contrasting stone detailing around windows and doors that highlighted these openings in lieu of deep carvings.

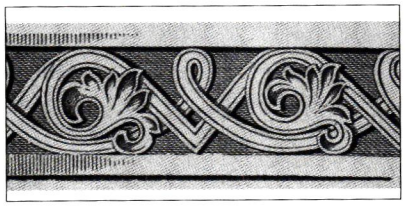
Defining Romanesque Details



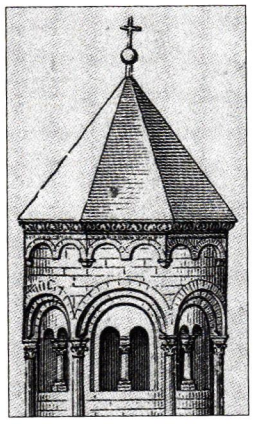
Cushion Capitals: Cubic in form, with a square top but rounded-off corners or bottoms, they may be plain or decorated.



Low-Springing Arches: Rising from short, stocky columns or nearly the floor level, arches often repeat to make arcades or lines of windows.

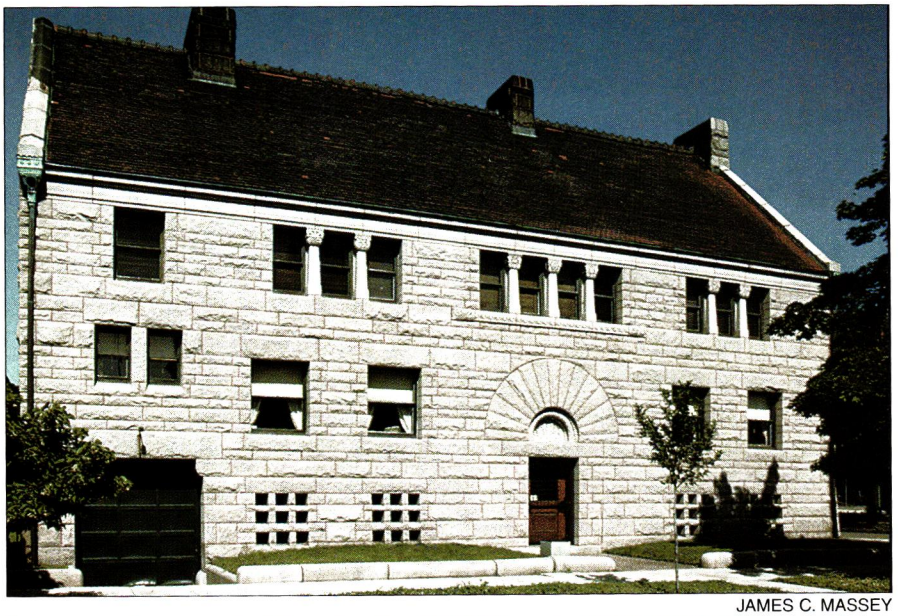


Decorative Carvings: Stone plaques, capitals, friezes, and bands bordering arches are often carved in floral and Celtic knot motifs.



Towers and Turrets: Usually round with conical roofs but also polygons, they often incorporate round-topped windows and even porches.

ILLUSTRATIONS GORDON BOCK ARCHIVE



JAMES C. MASSEY

In an age of extroverted façades, the 1886 Glessner House presented an unrevealing face of small windows and solid masonry. Though far better known at the time for Shingle-style houses, Richardson used the wall as a canvas for stone patterns and deep openings while shielding his clients from street noise.

newer industrial centers of the Midwest.

In fact, some of the most talented architects of the 1880s and 1890s used the Romanesque style at least occasionally, sometimes to spectacular effect, although none of them adopted it as a signature. Among those who tried and soon abandoned the style were McKim, Mead, and White of New York; Burnham and Root of Chicago; J. C. Cady, who designed New York City's Museum of Natural History; and W. J. Edbrooke, architect of the Treasury, whose many Romanesque courthouses and Federal buildings are scattered across the nation.

Romanesque was harder to apply to residential buildings. For one thing, masonry construction has always been relatively expensive, requiring highly skilled workmen and plenty of labor to come off well. Then, too, all that stone seemed very cold and unhomelike to people who were used to the comfortable attractions of the Queen Anne house and the Gothic "cottage."

There were some, however, who found just what they were looking for in the impressive solidity of the Romanesque. In 1888 railroad magnate James J. Hill engaged the prestigious Boston firm of Peabody and Stearns to design his home in St. Paul, Minnesota, in the Richardsonian style. As the house was nearing completion, Hill and his architects had a falling-out over control of the project. Furious when Peabody and Stearns repeatedly countermanded his instructions to the stone masons, Hill fired them and hired another Boston firm, Irving and Casson, to take over the design for the interior of the house. When it was finally finished in 1891, Hill's new home had cost an astounding $900,000.

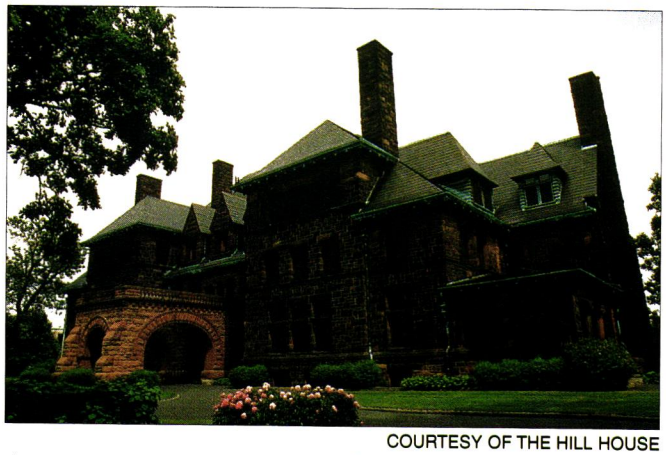
Despite the relative simplicity of its design (compared to the splendor of the typical Chateauesque mansion), the Hill House did exactly what it was meant to do: It told the world of its owner's wealth, power, and stability. In addition to its heavy stone walls, the house embodied all the hallmarks of the high-style Richardsonian Romanesque—wide, low stone arches on the porte cochere, stone chimneys soaring above a complex roofline, and gabled stone dormers. Of course, not all Romanesque Revival buildings are as imposing as the Glessner and Hill houses. Many smaller (and less Richardsonian) Romanesque houses were built in the same period.

ANDY OLENICK

Occasionally, party-wall houses might be grouped to form a more-or-less unified mass similar to that of a single mansion.

In addition to masonry construction, the essential element in every Romanesque building was, naturally, the round arch—an invention, you recall, of the Romans. This signature feature was not a high-pointed Gothic arch, not a wavy Tudor arch, but a broad, heavy, low masonry arch (sometimes confusingly called a Syrian arch), usually supported by short, thick masonry columns or pilasters but sometimes standing without columns. Although straight lintels were also used, entries, doors, and windows were most often distinguished by arches. Columns, pilasters, and capitals bore heavy, sinuous, organic designs carved in stone or perhaps terra cotta.

The appeal of the Romanesque Revival for residences was brief—less than two decades and far from universal. Most Americans preferred the lighter, less ponderous feeling of the Queen Anne style, not to mention the greater economy of frame construction. By the time the 20th century came around with new building materials and design ideals, Romanesque houses seemed like expensive reminders of a rather gloomy past.



COURTESY OF THE HILL HOUSE

Above: The 1892 Wilson Soule House in Rochester, New York, shows the fulsome Romanesque form with restrained details, such as steep gables and multiple windows. Left: The Hill House shows classic Richardsonian Romanesque treatment—thick stone walls with rough-hewn stone window lintels and door frames.

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WoodEpox: structural adhesive paste fills and replaces missing wood. It is applied in any thickness, and can be sawn, nailed, stained and worked like wood.

LiquidWood: restores structural strength to rotted wood.

Both products permanently restore structures, windows, columns, statuary, boats, etc., and impart water and insect resistance.

Concrete, Stone, Masonry Restoration

AboCrete permanently repairs and resurfaces concrete driveways, pool decks, loading docks, warehouses, etc.

AboWeld 55-1, a sag-resistant version of AboCrete, excels on stairs, statuary and vertical surfaces.

AboWeld 8005-6 bonds new concrete to old concrete permanently.

AboCoat & Abothane Series: floor, wall, tank and tub coatings. Solvent, water and solventless systems.

AboJet Series of structural crack-injection resins. Wide range of properties.

Moldmaking & Casting Compounds

MasterMold 12-3: non-toxic polyurethane paste for making flexible molds of architectural components, capitals, statuary, reliefs, etc. Great dimensional memory. Reuseable.

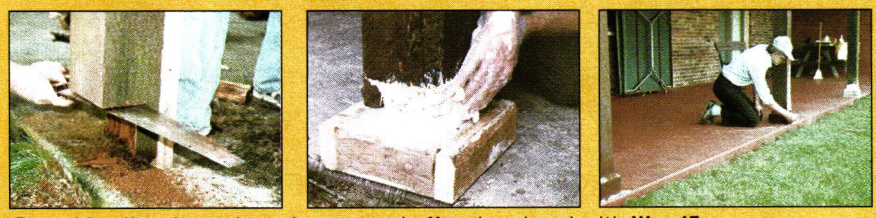
MasterMold 12-8: liquid version of MasterMold 12-3.

AboCast 4-4: liquid moldmaking and casting compound. Machinable.

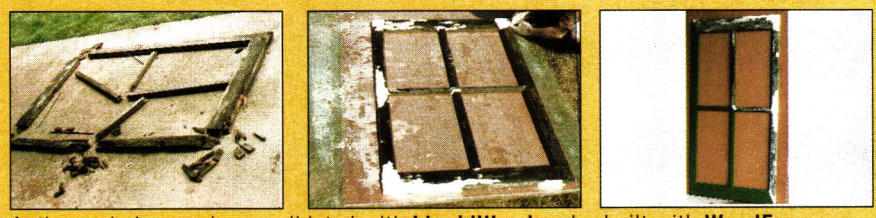
WoodCast: lightweight interior and exterior casting compound.

AboCast 8: versatile clear casting compound.

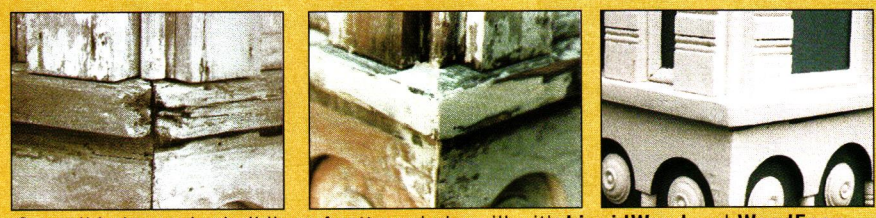
Structural Adhesives, Sealants & Caulks: wide selection for most environments.



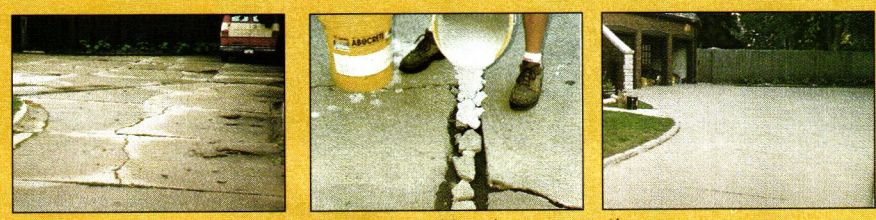
Rotted loadbearing column base sawed off and replaced with **WoodEpox.**



Antique window sash consolidated with **LiquidWood** and rebuilt with **WoodEpox.**



Consolidation and rebuilding of rotten windowsill with **LiquidWood** and **WoodEpox.**



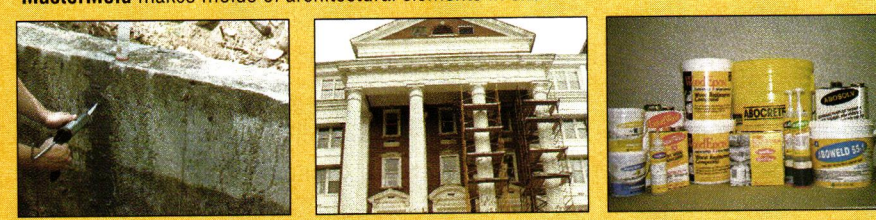
AboCrete is much stronger than concrete and bonds permanently.



AboWeld 55-1 shapes without forms. Outlasts and outperforms concrete.



MasterMold makes molds of architectural elements in situ.



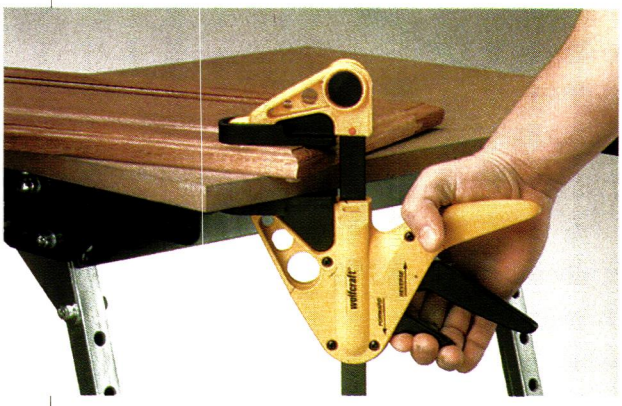
AboJet for structural crack-injection

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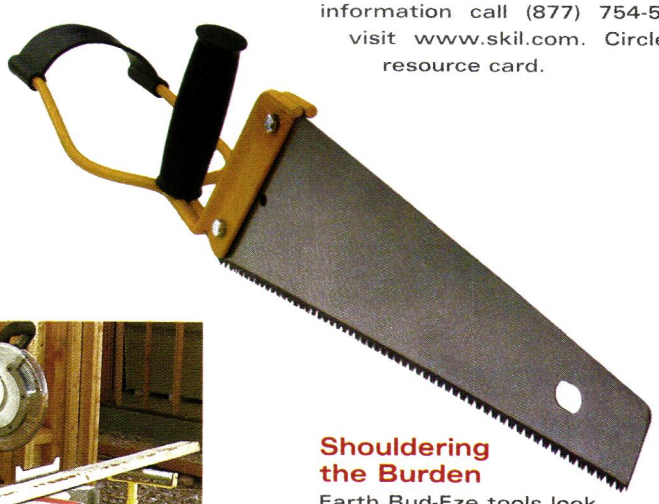
Old-House Products



Look Ma, One Hand! Wolfcraft's Quick-Jaw One Hand Bar Clamp and Spreader gives users one hand free to reposition a work piece, test fit an assembly, or pat themselves on the back. A German-engineered mechanism provides one trigger to increase clamping pressure and a second trigger to loosen the jaws in small increments. By pressing a release button and repositioning the clamp arm it can be used as a spreader for repair chores. Cushioned pads protect against marring, and a V-groove allows the clamp to hold round objects like dowels and tubing. One-handed clamps range from the micro 1 1/2" deep hobby clamp to a 5 1/2" deep-reach clamp, with prices ranging from $7.99 to $27.99. Call (630) 773-4777 or visit www.wolfcraft.com. Circle 7 on resource card.

Real Skil This year Skil Power Tools is introducing 35 new tools, including several—what else?—portable circular saws. These tools became synonymous with the company name when the first Skilsaw model E circular saw was introduced to the marketplace in 1928. Pictured is the new model 5800 cordless circular saw, which offers 18 volts of muscle and a patented side-mounted battery for balance. The manufacturer says it will cut up to 100 2 x 4s on a charge. You can buy it with two batteries and a one-hour charger for $99 (it's said to be the first full-size 7 1/4" cordless circular saw selling for less than $100) or in a combo kit with an 18-volt cordless drill/driver for $159. For more information call (877) 754-5999 or visit www.skil.com. Circle 9 on resource card.





My Hero! A newcomer to the world of work benches is Steelman from JS Products in Las Vegas. The company's three portable heavy-duty work benches all fold away thanks to scissor-action leg supports yet can bear large loads. Shown is the Steelman Miter Saw Bench with a 1/2" thick, 20" x 30" melamine worktop. Two extension rollers span up to 8' for various lengths of lumber. The 50-pound bench can handle 600 pounds and sells for $159.99. You can also buy the miter saw bench with wheels or choose a 48" x 24" work bench that will support tile-cutting saws, belt/disc sanders, drill presses, and lathes as well as miter saws. Call (800) 255-7011 or visit www.steelman-js.com. Circle 8 on resource card.

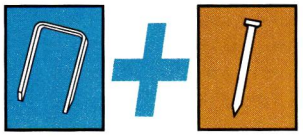


Shouldering the Burden

Earth Bud-Eze tools look a bit like crutches for hobbits, but in fact are designed to prevent injuries such as carpal tunnel syndrome and ease stress on users with arthritis or tendinitis. By holding the wrist steady and upright they transfer strain from the vulnerable wrist and hand to the stronger upper arm and shoulder. The latest additions to its line are this carpenter's saw, as well as a pruning saw and shrub rake. Other tools include a trowel, V-hoe, and cultivator. The carpenter saw retails for $15 to $20. For more information call (877) 504-9800 or visit www.earthbudeze.com. Circle 10 on resource card.

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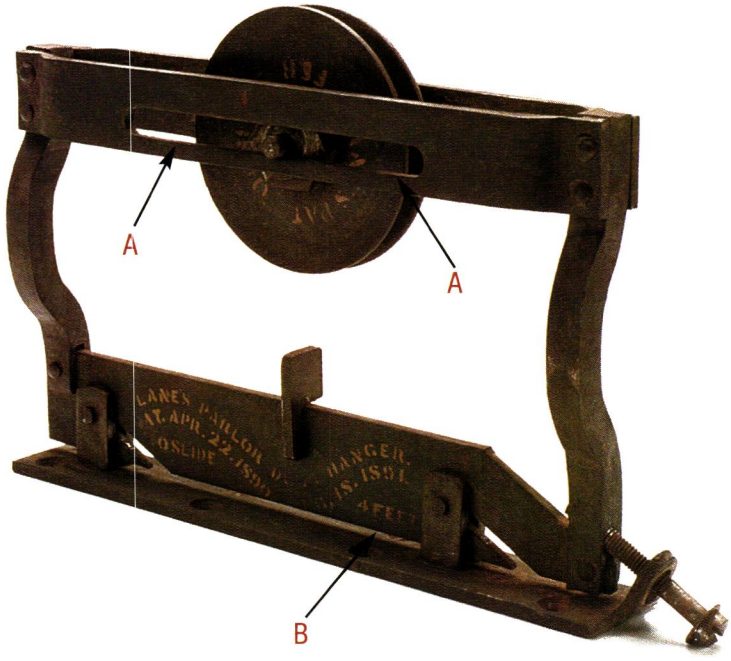
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Rev 702

Fine Points on Pocket-Door Hardware



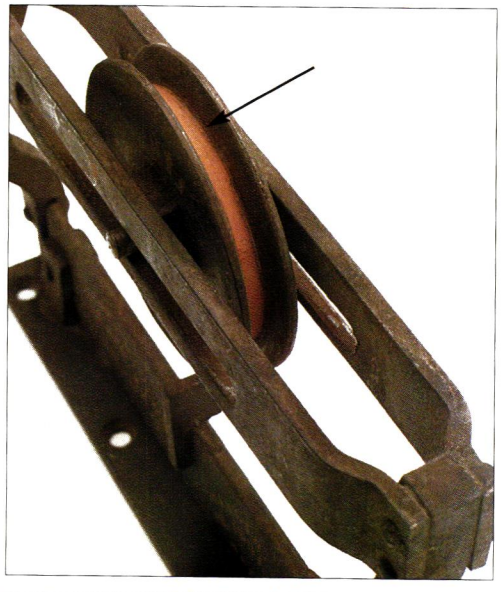
Above: Pairs of the Lane's Parlor Door Hanger, (patented in 1890 and '91), are attached to the tops of many gaslight-era pocket doors. Key to its "frictionless" operation is the slotted bearing mechanism (at A). Note that the corresponding door size is stamped at B. Right: The core of the Lane sheave is actually leather or fiber that cushions the ride on the metal rail.

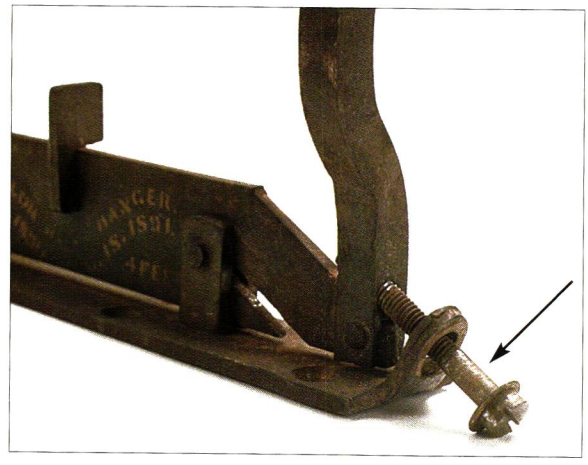
Understanding the innovative features behind the operation of common hangers.

By Gordon Bock Pocket doors separate the parlors and dining rooms of thousands of row houses, and top-hung rollers are the hardware that brought these doors to new levels of performance and popularity in the late 19th century. Taking a closer look at one of the most common hangers—the single iron-bar track type—helps explain why.

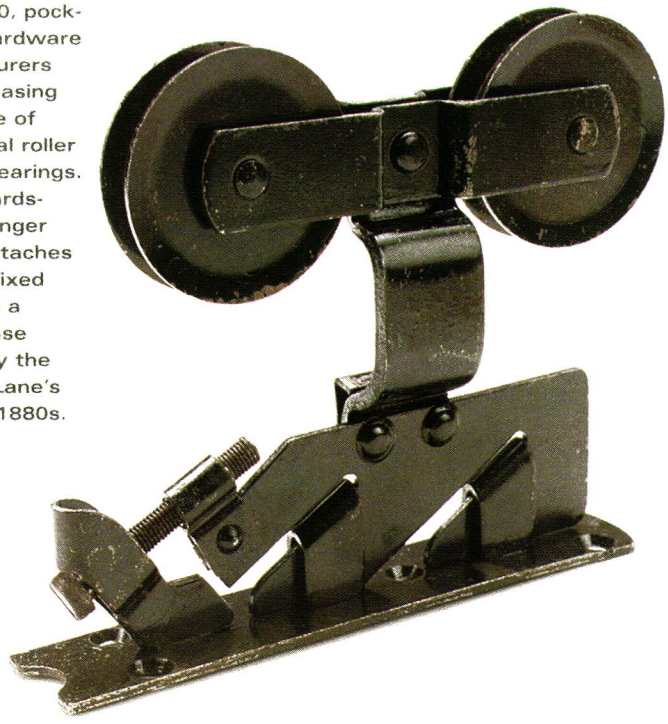
Mechanical Improvements

Though pocket doors were common as early as the 1850s, most of them used V-rollers (sheaves) that were in the bottom of the door and ran on a track on the floor—a system that grew noisy or difficult to operate if the floor sagged. Shifting the track and moving hardware to the top of the door circumvented this problem, and by the 1880s there were several patented top-hung hardware systems on the market. One of the leaders of the industry was Lane Brothers of Poughkeepsie, New York. Though many hangers of the era simply suspended the door by two flat-rimmed iron wheels that ran on a pair of wooden rails (intended to dampen noise), Lane devised a novel system that used a single roller running on a single rail of





Above: Turning the screw on the front hanger adjusts the door angle and the gap between mating doors. Also turning the screw on the back hanger (trickier to reach) adjusts the door-to-floor clearance.



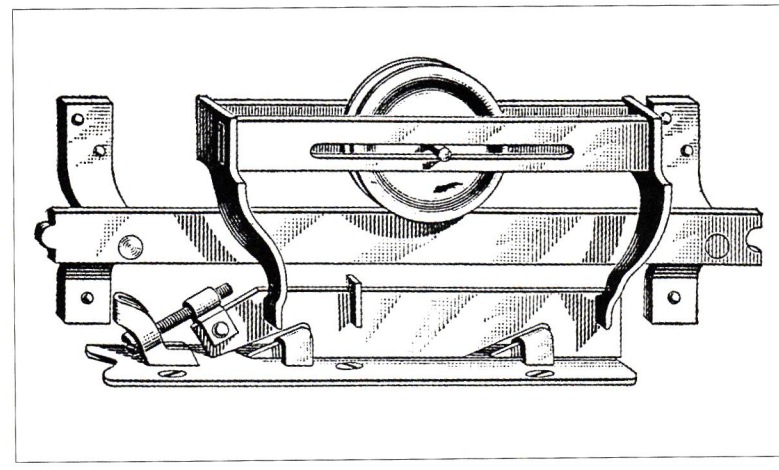
After 1900, pocket-door hardware manufacturers took increasing advantage of economical roller and ball bearings. This Richards-Wilcox hanger (1920s) attaches a pair of fixed wheels to a hanger base essentially the same as Lane's from the 1880s.

steel bar that was easier to install (attaching to only one side of the partition), easier to use (due to reduced bearing surface), and less likely to warp or wear.

Lane also broke new ground with its sheave-and-axle design, one it claimed was "noiseless" in 1889 advertising. Instead of just permanently riveting the sheave to the hanger frame in a simple axle, Lane enclosed it in a slotted minitrack that allowed it to travel back and forth as the door moved. In the days before roller and ball bearings were ubiquitous, this principle greatly reduced friction and allowed the door to glide on the track with a minimum of resistance—a tremendous asset for large oak or mahogany doors that might weigh 200 pounds or more. Below the hanger proper, Lane also incorporated a clever slotted mount that permitted adjusting the height, floor clearance, and hanging angle of the door by turning a screw. Though the system was designed so that doors could be removed by lifting both door and hanger off the track at one time, backing the screw out completely would also do the job.

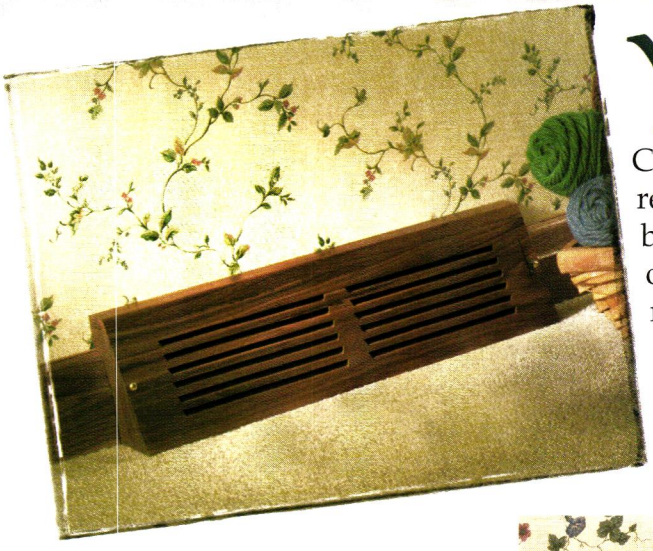
A Rolling Industry

Though Lane introduced less complicated sliding-door hardware in the mid-1890s, the Steel Parlor Door Hanger was clearly its flagship product, and it appears to have been in production at least through the 'teens, with and without the slotted-bearing device. In fact, in what was then a highly competitive business, Lane had at least two close imitators. By 1906 the Richards company was offering an all-steel Seal model sliding door hanger that reprised each of the basic features of Lane design, while in 1913 the Lundy Hanger was using the same slotted bearing on a simple threaded base. The Wilcox Manufacturing Company of Aurora, Illinios, was yet another player in this dog-eat-dog industry at the turn of the 20th century, and come the boom building years of the 1920s one



An even closer emulation of the Lane designs were the Richards Company hangers of the 'teens. This model uses the slotted bearing as well as the fiber-cushioned sheave.

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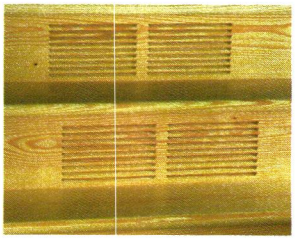




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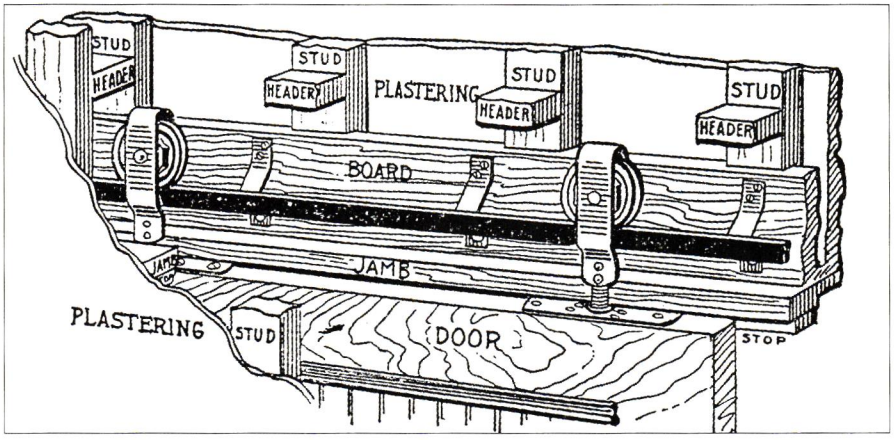
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Lane's "New Model" hanger of the 'teens was designed for the low-priced hanger market by using single bearing-mounted wheels on simple hangers. Turning nuts above and below the fastening plate adjusted the door.

could buy a set of pocket-door hangers by the now merged Richards-Wilcox Company with double wheels and modern bearings that was a further reduced form of the Lane unit—a testament perhaps to the enduring quality of the original design.

A century later, hundreds—maybe thousands—of single-rail top-hung hangers carry on long past the days of their original makers. Even more may be returned to fresh or better service in old houses by investigating a few of their specific care and installation points.

- Note that an essential part of the original Lane Steel Door Hanger and even competitors, such as the Richard's Seal hanger, is a "tire" at the bottom of the sheave V. Actually leather or fiber sandwiched between the two halves of the sheave before they are riveted together, it is designed to cushion and quiet the movement of the hanger on the track. If you have a door that is noisy or difficult to operate, check to see if this material is missing, then replace it with a suitable substitute.
- Note as well that the hangers with the frictionless slotted-bearing design *must* be sized to the door. Look for a door size stamped somewhere on the hanger. If the wrong size hanger is installed (either as a replacement, or in some cases originally), the wheel will not be able to travel the necessary distance and may cause the door to balk or, with repeated abuse, wear away the end of the slot and freeze up the sheave.
- Stops are all important in slotted-bearing hangers to keep the door from traveling beyond the designed limits of the hardware. Look for manufacturer-made stops that attach to the rail and adjust accordingly. Also consider adding your own stops at the back of the door pocket to make sure the door does not overrun its limits. Use two wood blocks covered in, say, EPDM rubber scraps, placing them at both the top and bottom of the door.

Special thanks to the folks at Wm. J. Rigby Company for technical help with this article.

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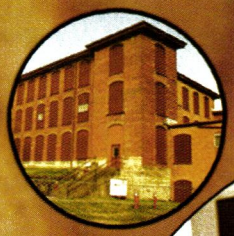
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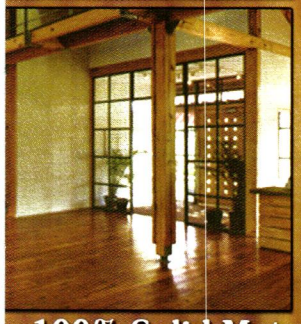
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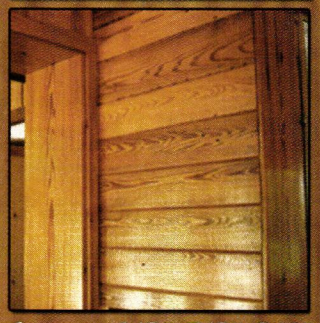


Our raw material is salvaged from old tobacco warehouses and textile mills like the one pictured here.





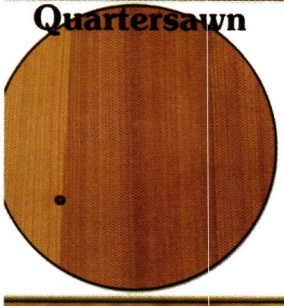




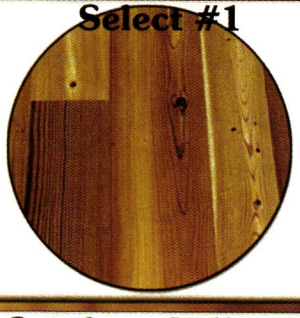
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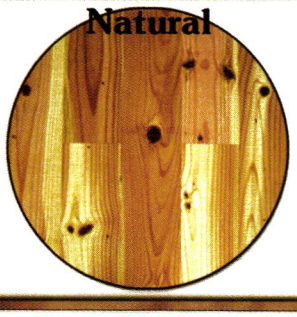
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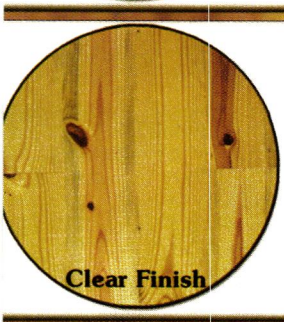


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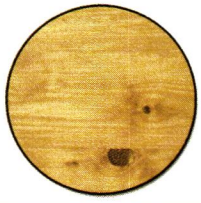
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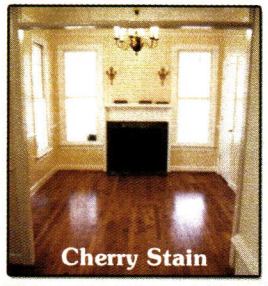


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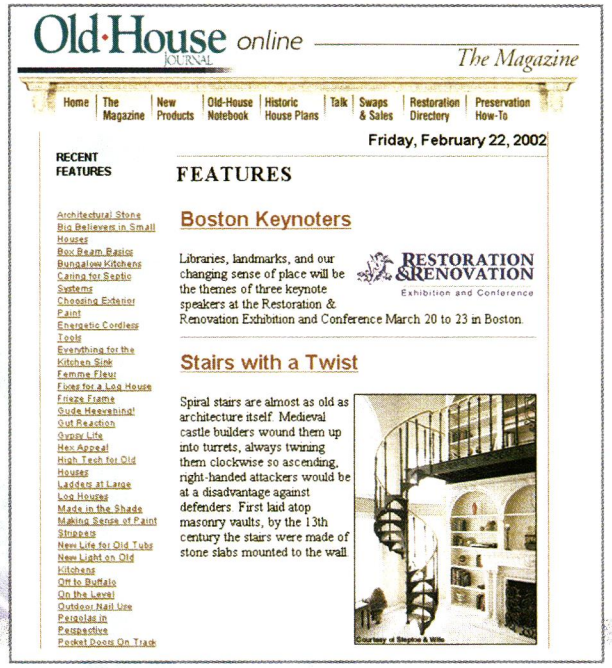
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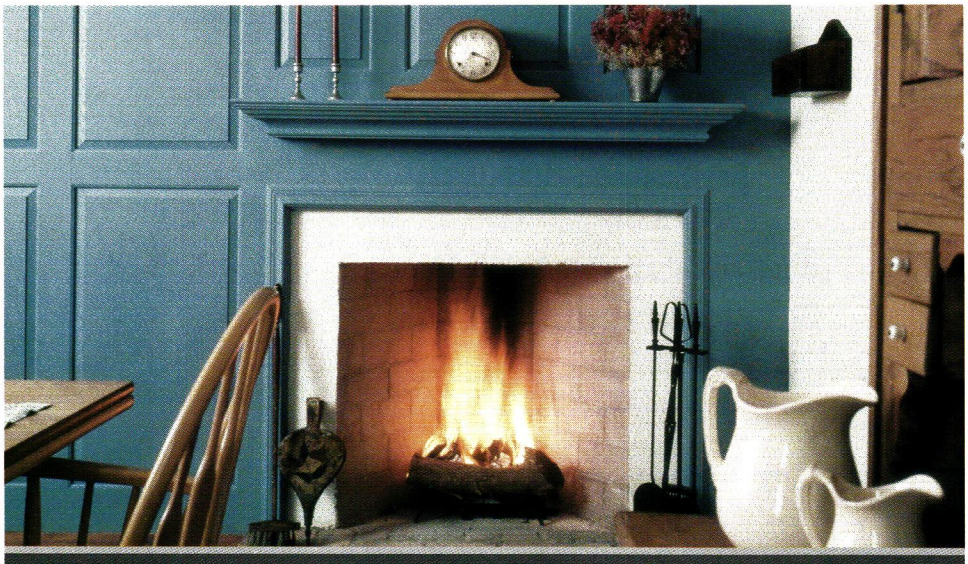
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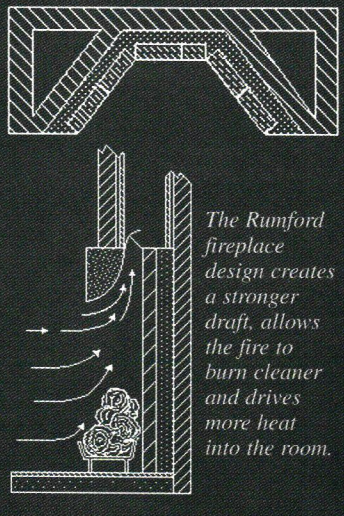
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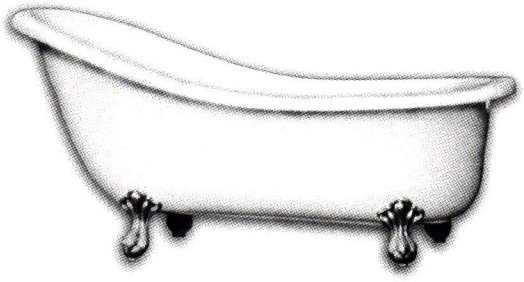
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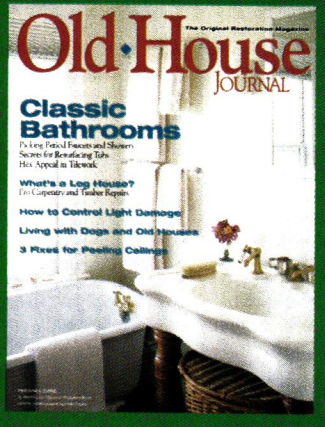
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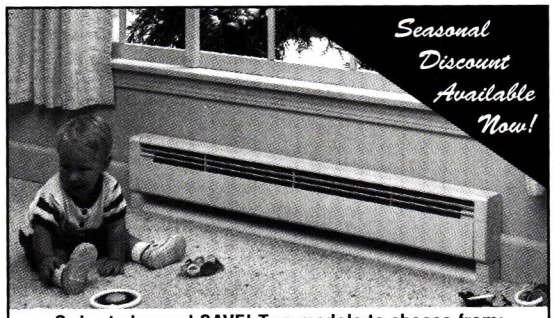
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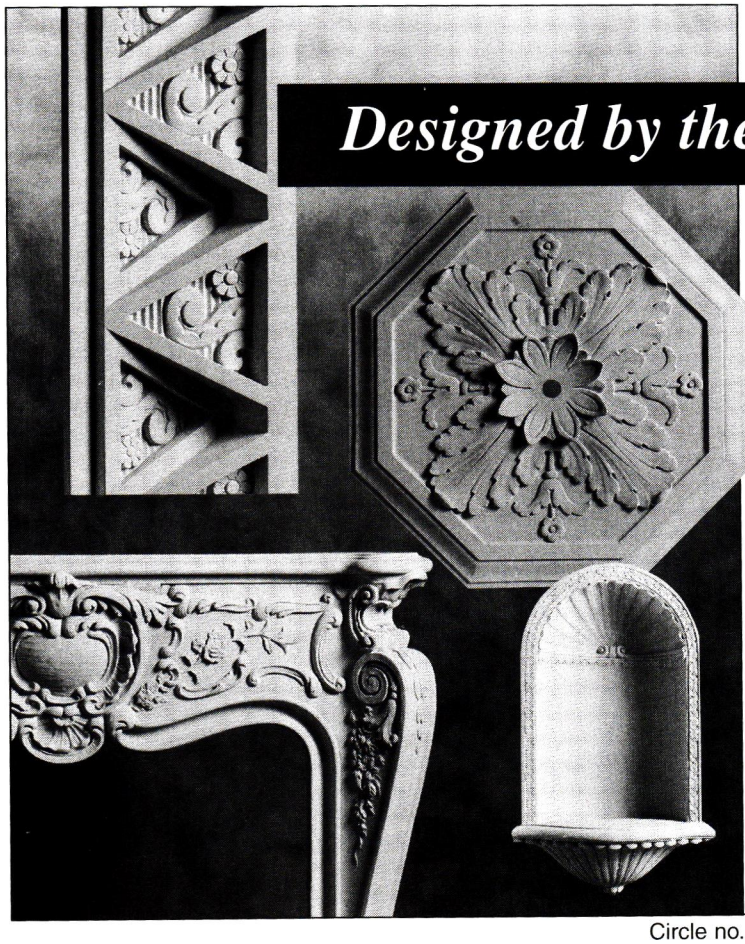
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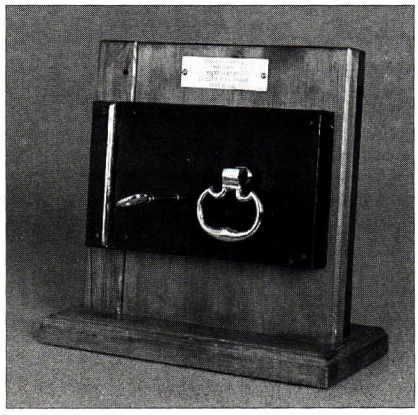
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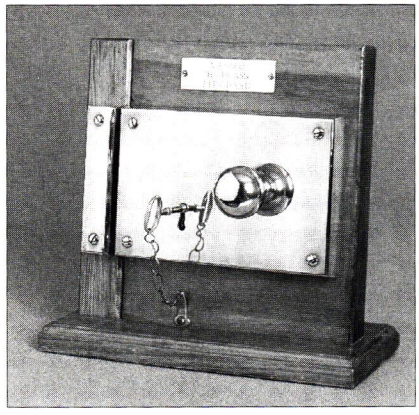
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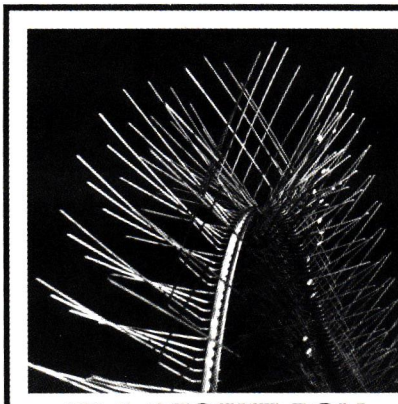
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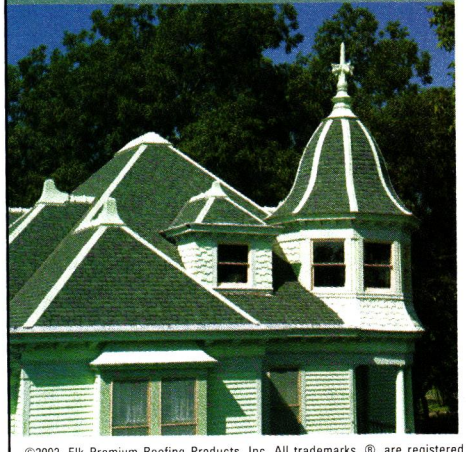
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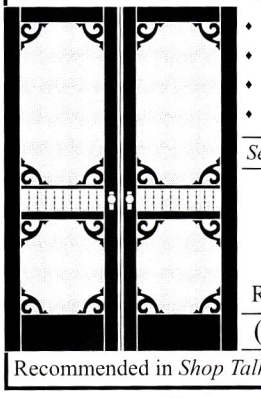
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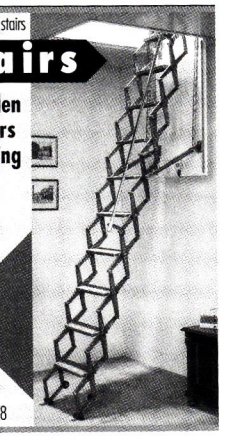
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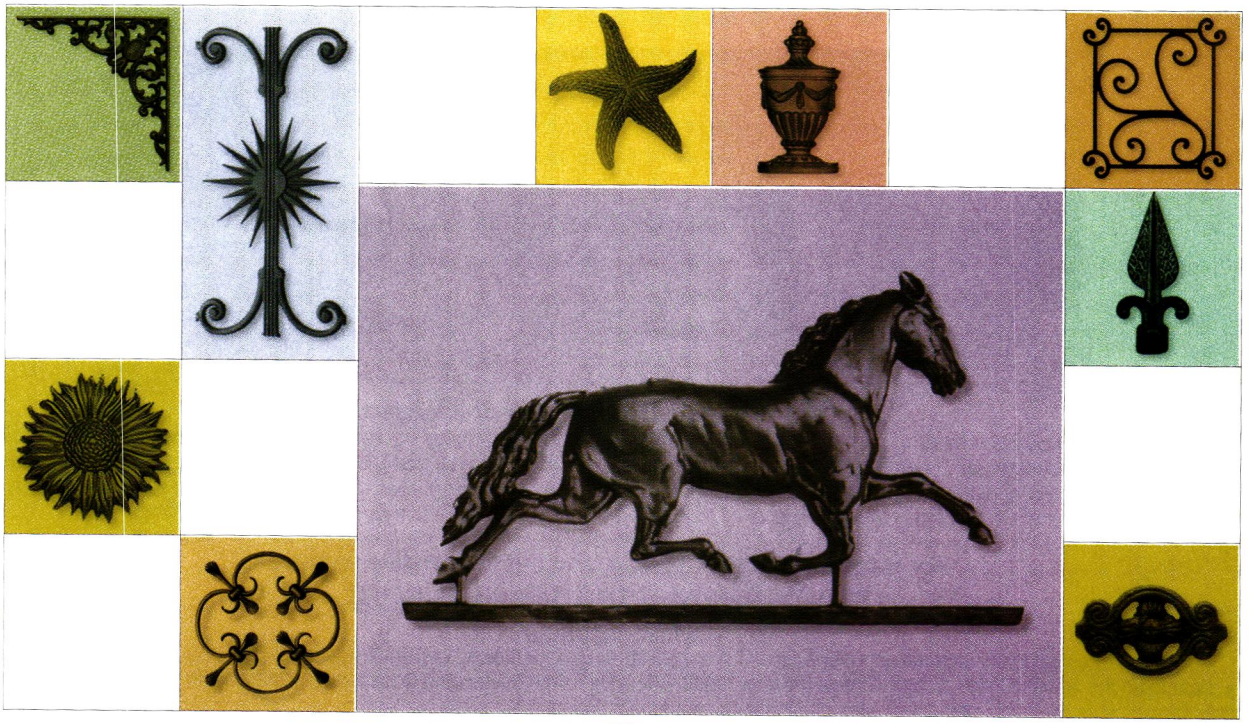
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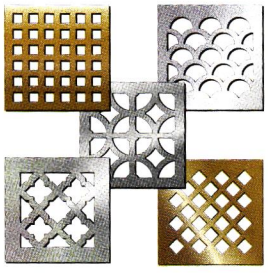
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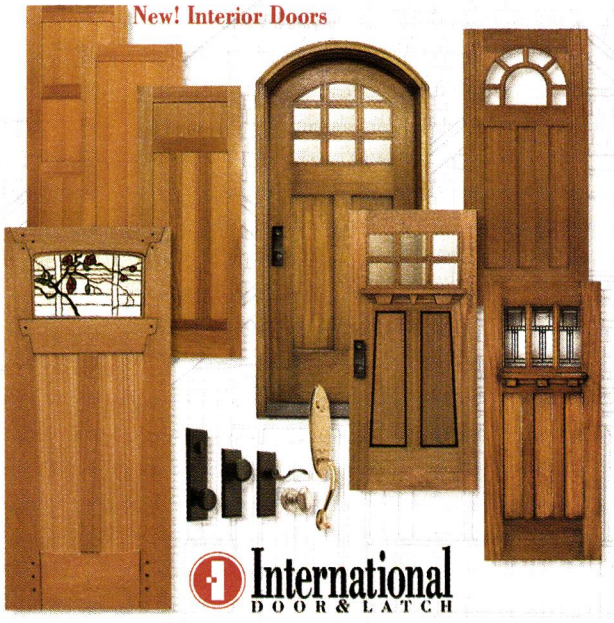
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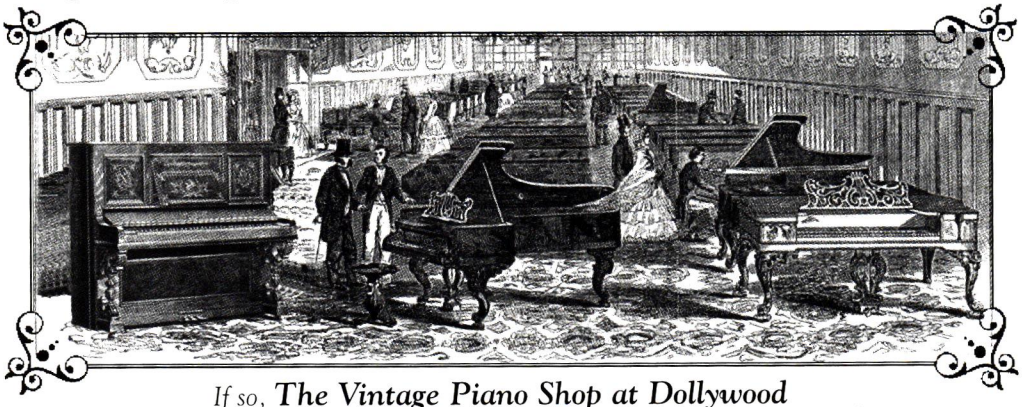


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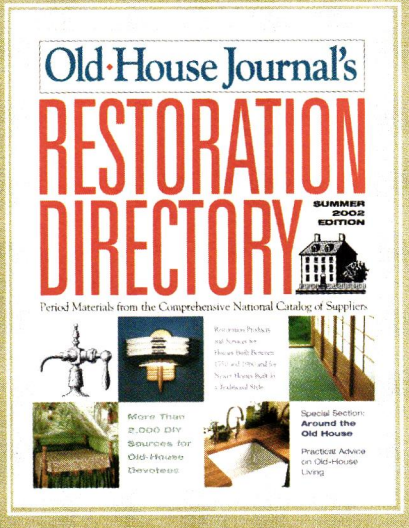
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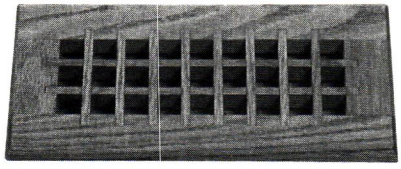
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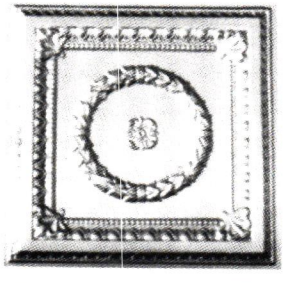
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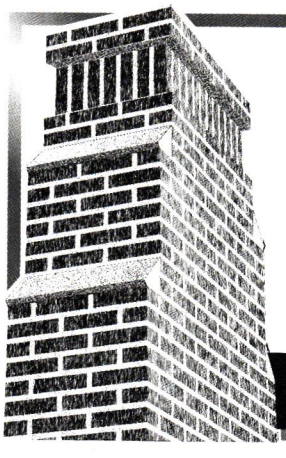


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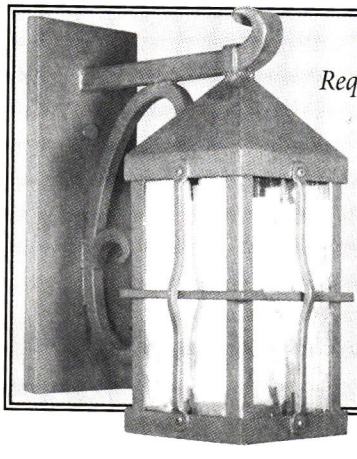
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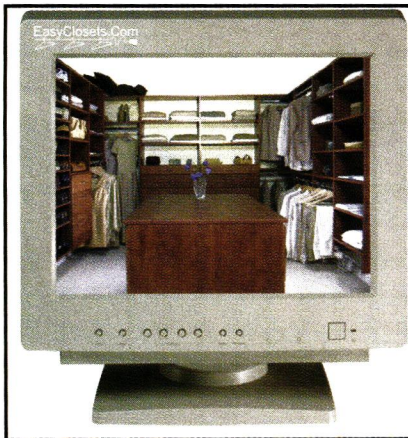
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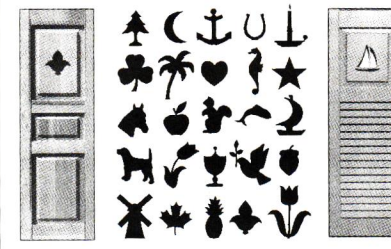
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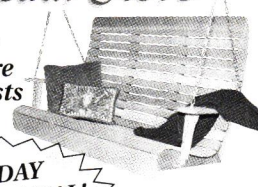
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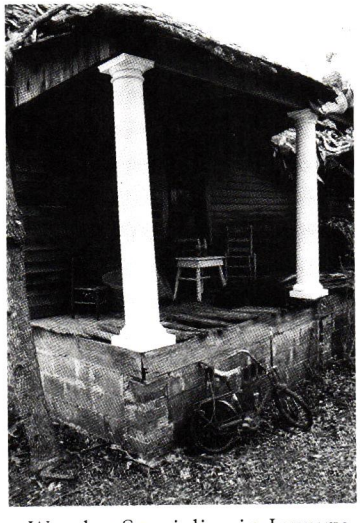
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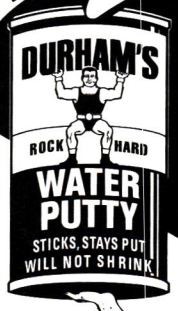
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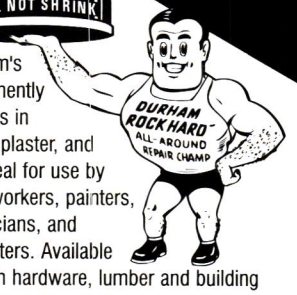
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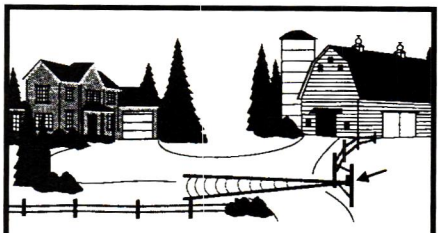
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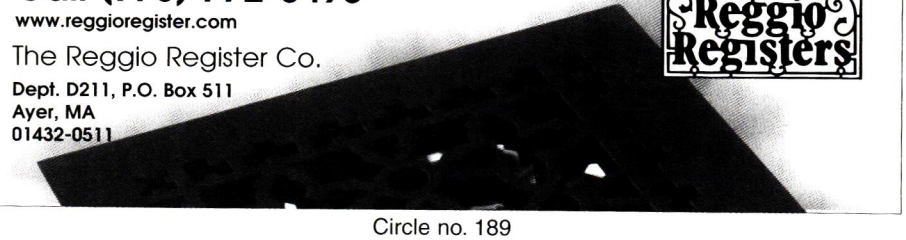
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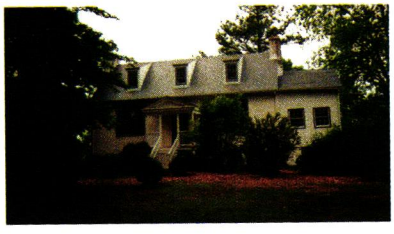
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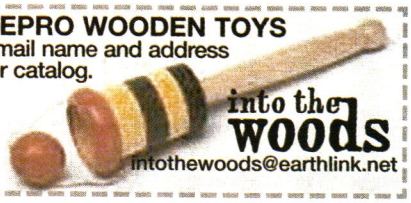
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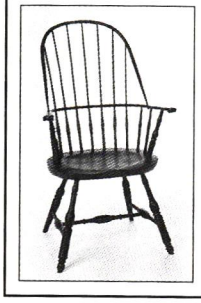
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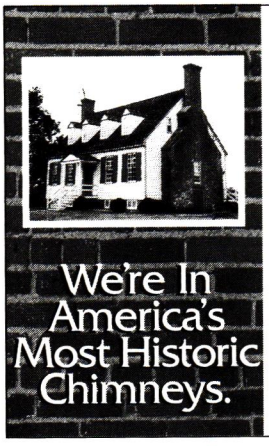
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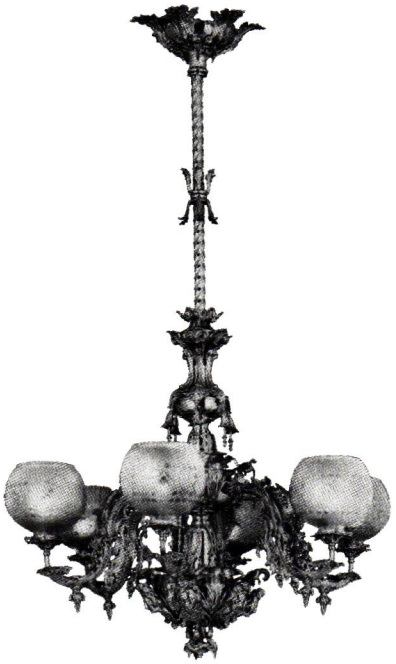
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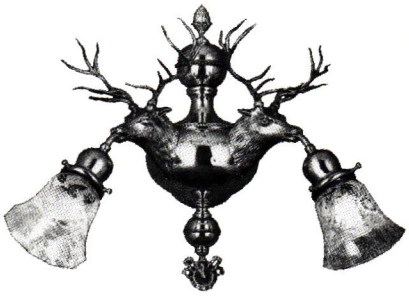
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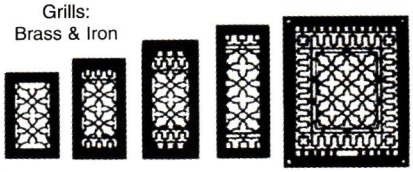
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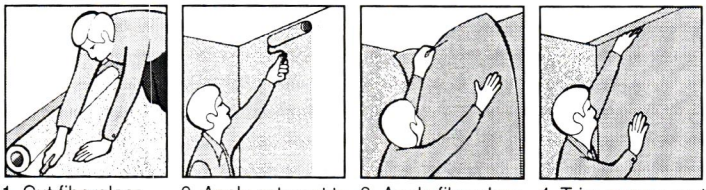
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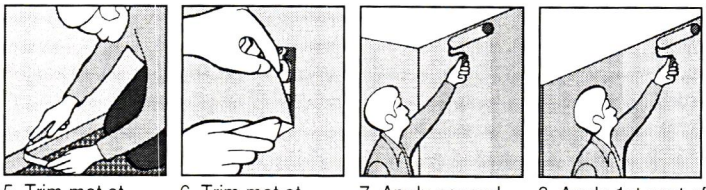
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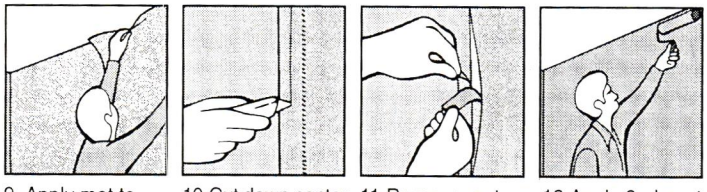
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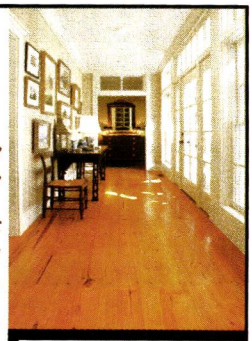
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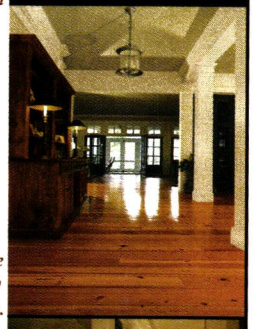
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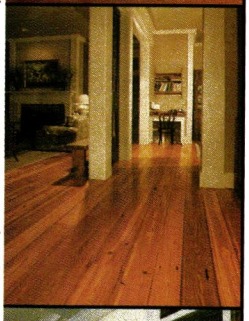


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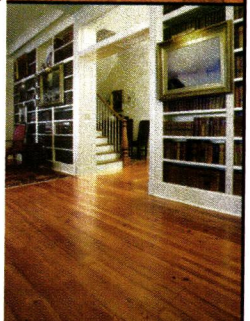
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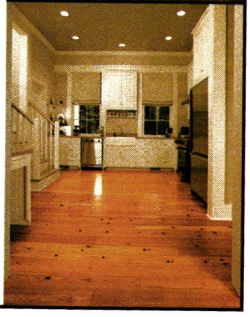
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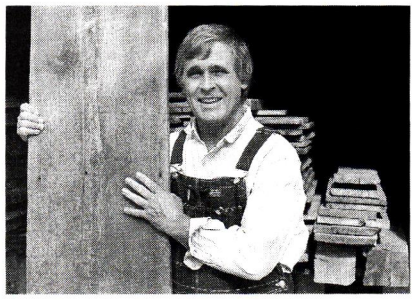


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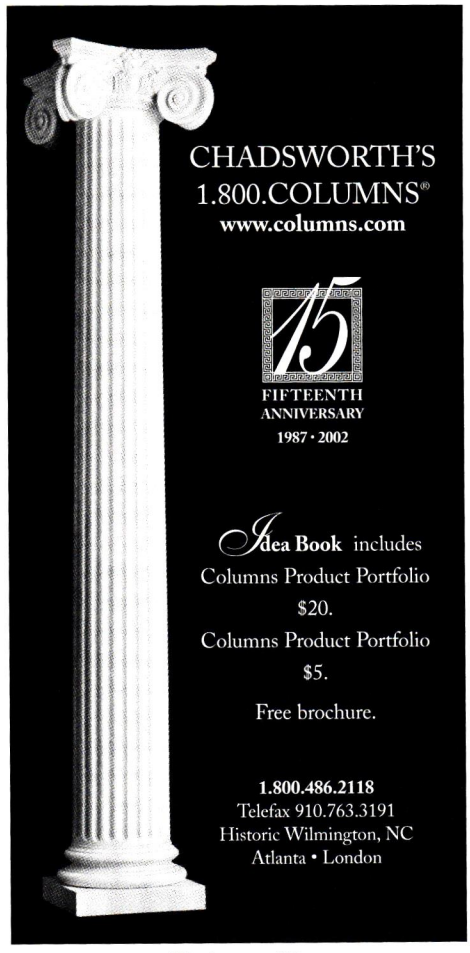
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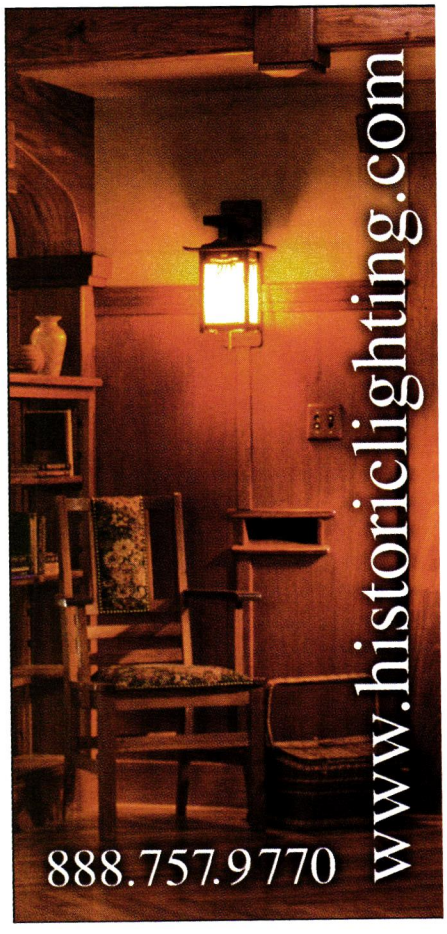
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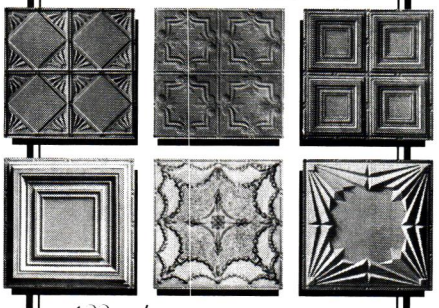


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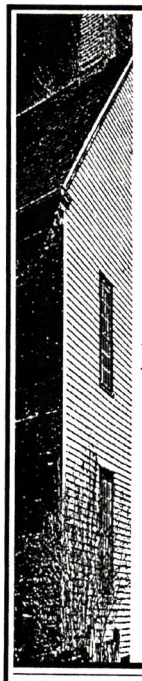
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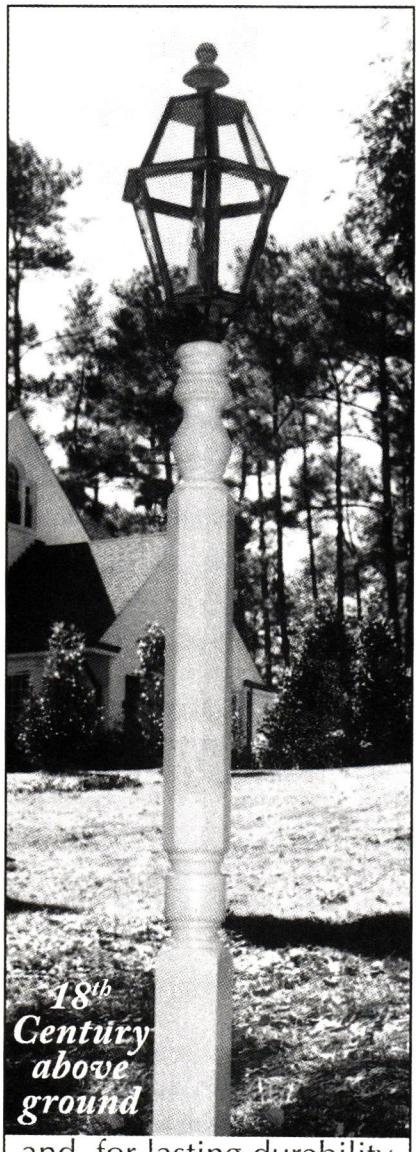
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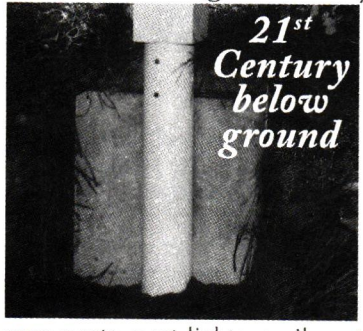
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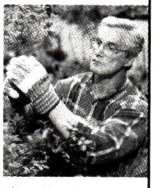
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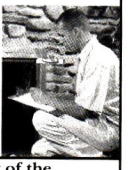


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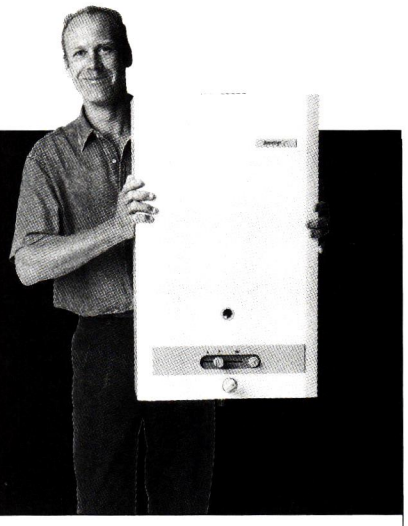
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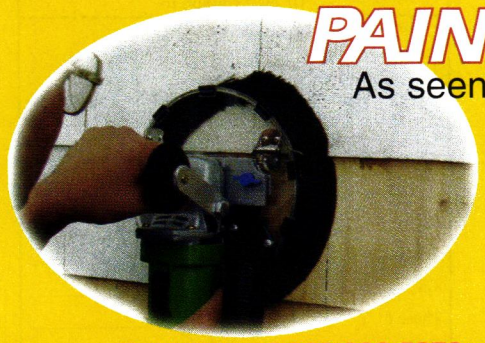
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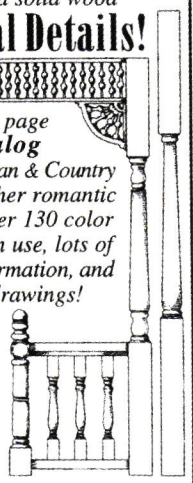
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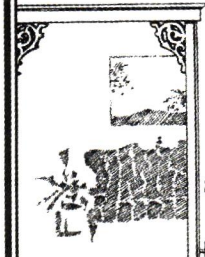


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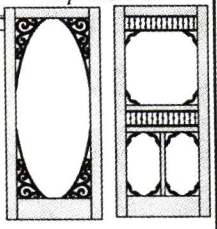
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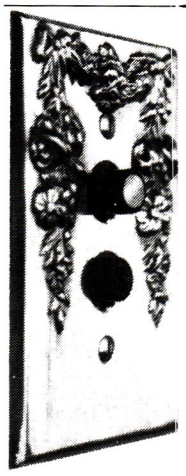
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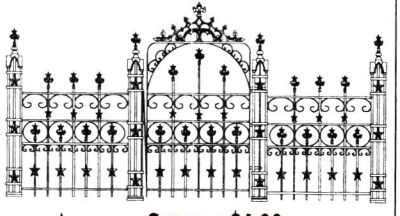
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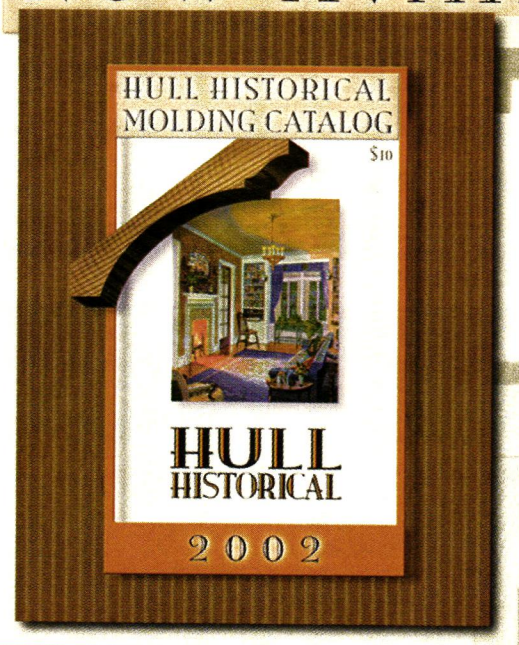
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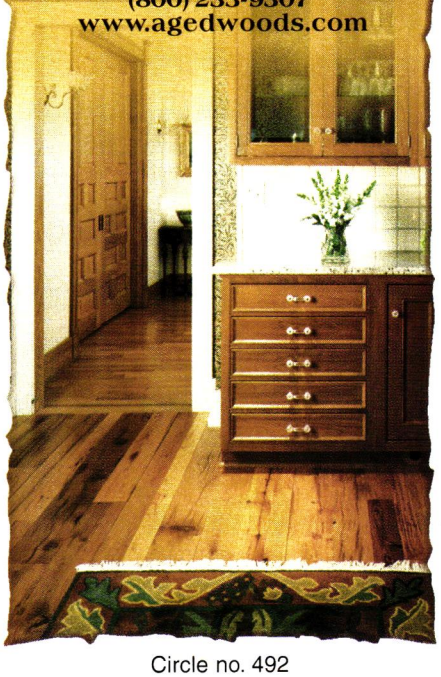
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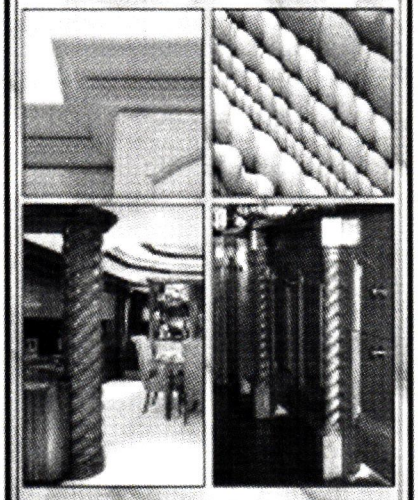
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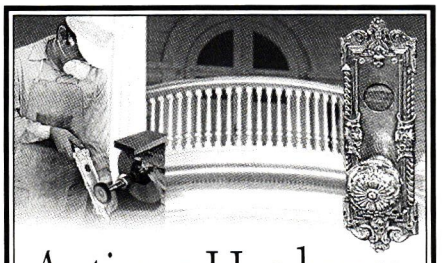
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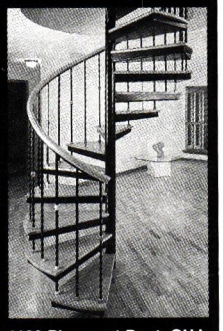
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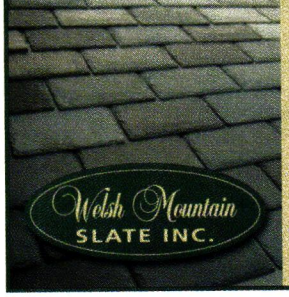
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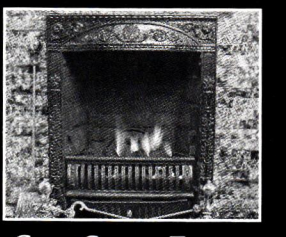
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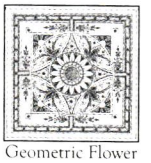
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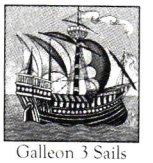
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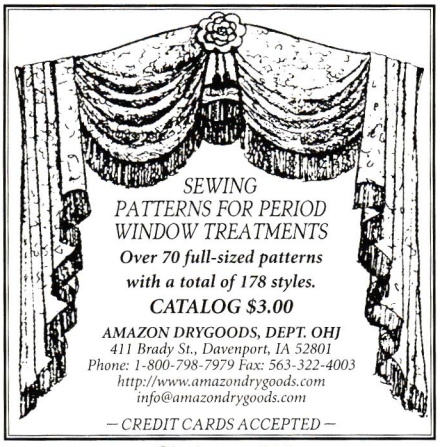
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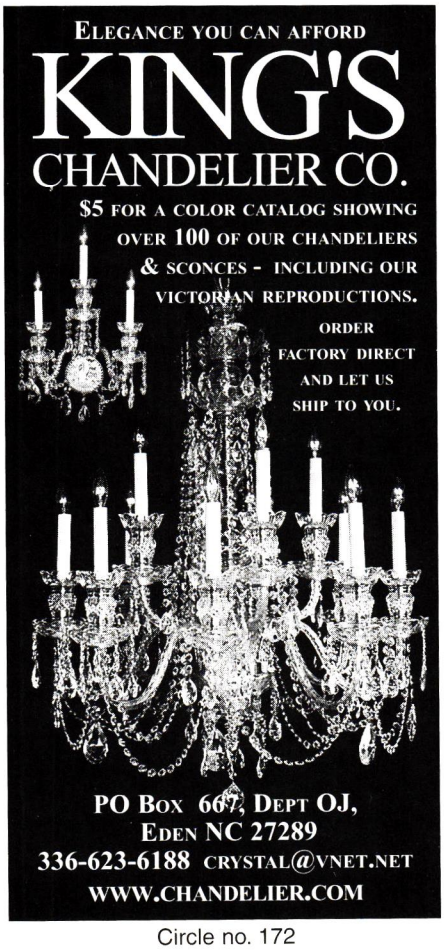
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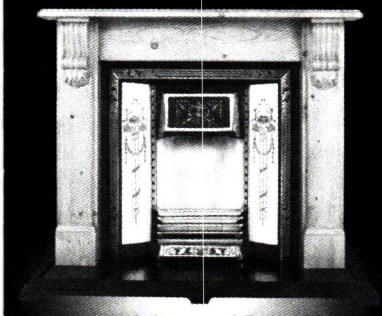
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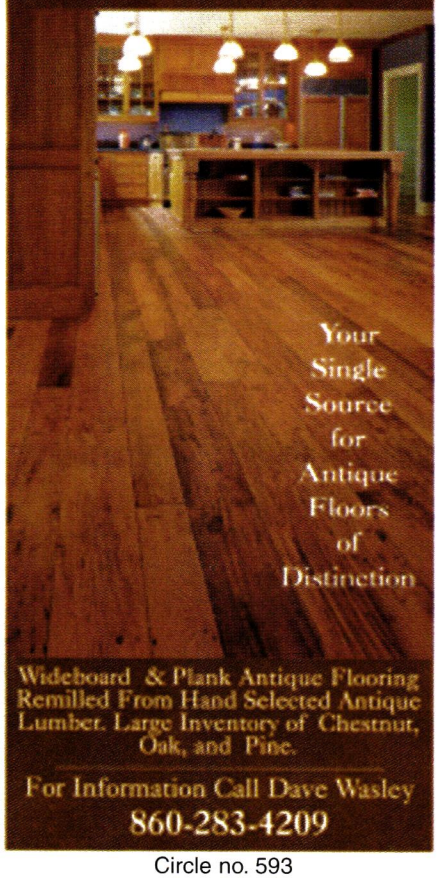
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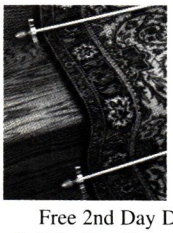
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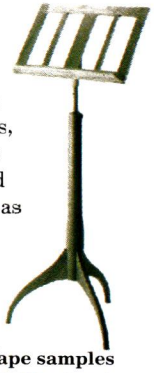


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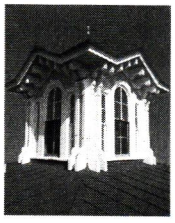
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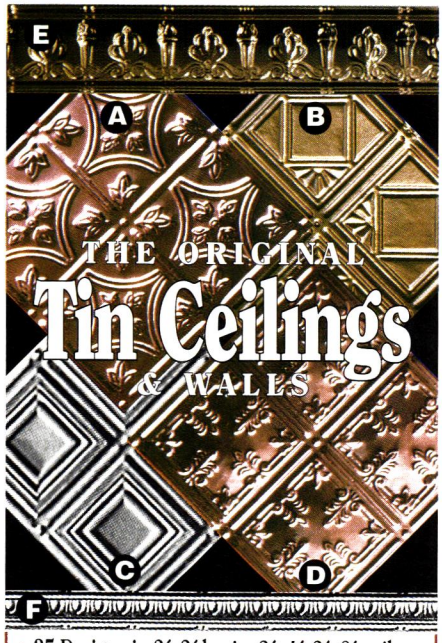


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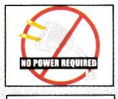


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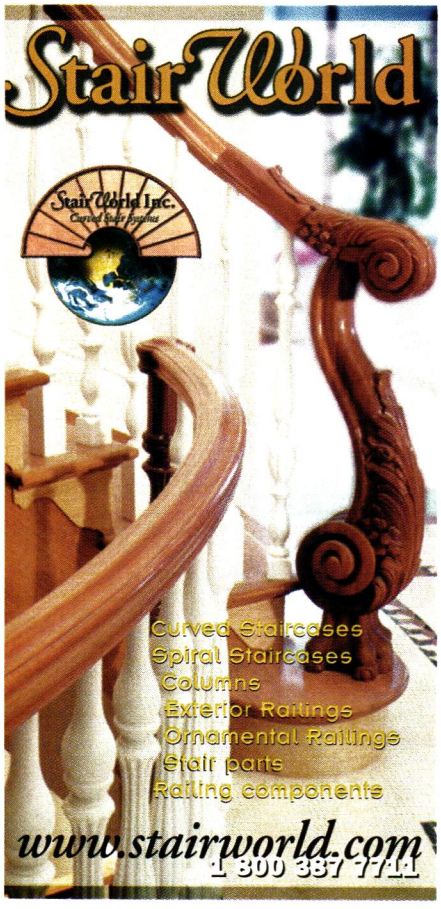
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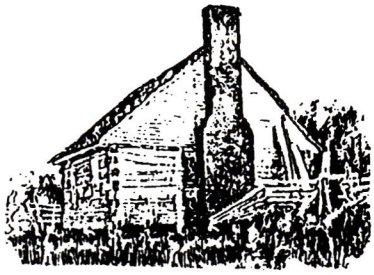
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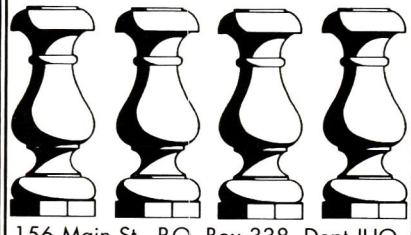
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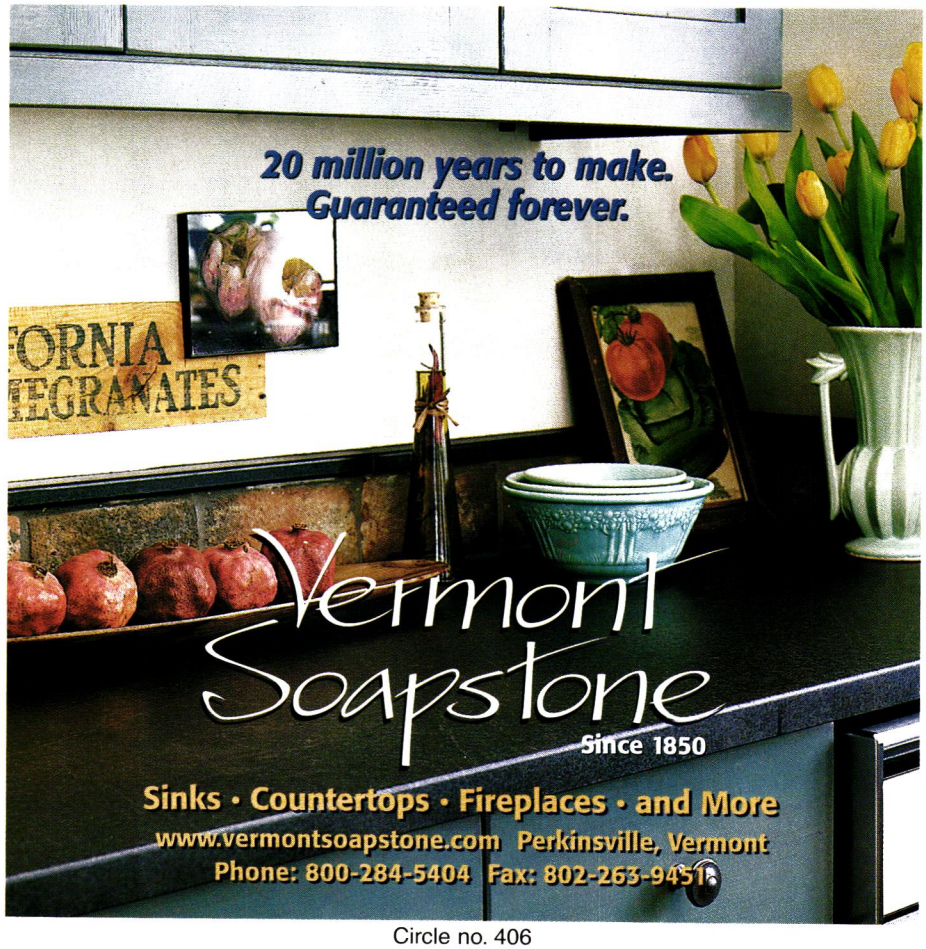
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Bordeauxed Up

This month's contributor picked her entry while barreling down a street in California wine country. It's virtually impossible to guess this structure's vintage from a single visual sip, but the neighborhood is awash in Queen Annes, of which the house at bottom is one of the less complex and full-bodied examples. The wide "privacy screen" to the right in the photo below conceals a mellow, aged façade that refused to be architecturally hurried by the house's dominant new nose. Savor the subtle balance achieved by the similar screen on the left. As Doris Day might have sung, Que Syrah, Syrah.





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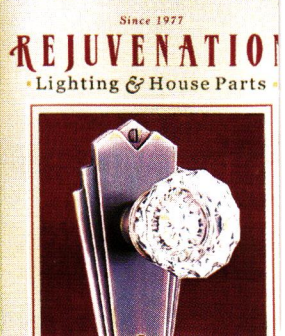
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